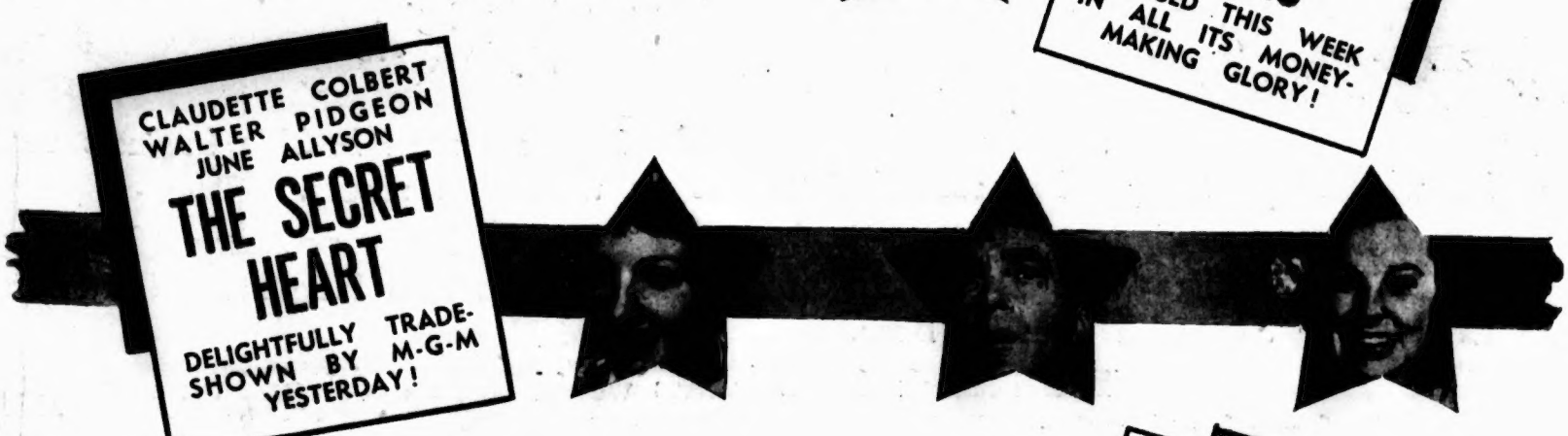
Kine WEEKLY

Trade's Quota Proposals

—*See Page 3*

Star Week!

CHARLES COBURN
BEVERLY TYLER
TOM DRAKE
THE GREEN YEARS
RELEASED THIS WEEK IN ALL ITS MONEY-MAKING GLORY!



CLAUDETTE COLBERT
WALTER PIDGEON
JUNE ALLYSON
THE SECRET HEART
DELIGHTFULLY TRADE-SHOWN BY M-G-M YESTERDAY!

ROBERT MONTGOMERY
AUDREY TOTTER
LLOYD NOLAN
LADY IN THE LAKE
STILL PACKING 'EM IN AT THE HUGE EMPIRE THEATRE!

M-G-M THE INDUSTRY'S STAR TURN OF 1947!

Greater love hath no man in this business than he who elects to spend a second 20 years at the same studio.

Twenty years is far more than the life expectancy of average studio relationships with stars and directors. But that's how long Mike Curtiz has worked for and with Warner Bros.

You'd think both parties would have developed an acute case of cabin fever by this time. It hasn't worked out that way. Our joint and individual struggles have resulted in a strengthening of mutual respect.

Mike still loves us and we're proud of it As for us, we love him.

Mike is a truly great director. He has been much in demand. He could have written his own ticket—anywhere in the industry. He chose to write it at his home studio.

We applaud Mike and to him go our best wishes for continued success.

TWENTIETH ANNIVERSARY OF TALKING PICTURES

Jack L. Warner

London's Greatest Success
"THE RAZOR'S EDGE"
Odeon Marble Arch

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,073. Thursday, January 9, 1947. Vol. 359.

Australia Keeps The Ashes
See BRITISH MOVIETONE NEWS

MORRISON THANKS INDUSTRY

N.A.T.K.E. Agreement Celebrated

THERE will be no political bias in the propaganda films which exhibitors have promised to show on behalf of Government departments. This promise was given to the Trade by Herbert Morrison, Lord President of the Council, in his speech at the joint dinner given by C.E.A. and N.A.T.K.E. at Grosvenor House to celebrate the National Agreement, which affects 150,000 employees.

He thanked the industry for the way kinemas had carried on through the war to provide entertainment and "escape." He stressed how greatly the Government appreciates the Trade's co-operation in showing films.

Mr. Morrison urged British producers to see that their contribution to the world output of films was of the highest quality.

Fred Prior, National President C.E.A., and Vincent Tewson, general secretary T.U.C., replied to Mr. Morrison.

George Isaacs, M.P., Minister of Labour, proposed the toast of the National Agreement, to which responses were made by J. Arthur Rank, Jack Smith, President of N.A.T.K.E.

A detailed report of Mr. Morrison's speech is on page 7.

Trade Cleavage on Renters' Quota

EXHIBITORS FAVOUR RETENTION: PRODUCERS SEEK ABOLITION

WITH the General Council of the Cinematograph Exhibitors' Association due to discuss the Association's final Quota proposals on Wednesday of this week, the British Film Producers' Association has already sent its recommendations on Quota to the Board of Trade. The whole subject is causing intense activity in the industry.

The producers' recommendations are likely to be published by agreement with the Board early next week.

The KINE. learns that Arthur Rank has submitted a private memorandum to the Board of Trade, writing as an exhibitor.

Sir Alexander Korda has also sent in a private report.

The Position of Shorts

Other reports, at a time of intense backstage activity, have been submitted by the Newsreel Association, while short subject, documentary and specialised interests have also communicated with the Board.

The Association of Short Film Producers and the Federation of Documentary Film Units have filed a report which, it is said, might eliminate the "featurette."

Meanwhile, the Quota Committee formed by the Film Council is to meet next Tuesday.

The KINE. understands that a sharp cleavage in Trade opinion has arisen between the C.E.A. and B.F.P.A.

The producers' recommendations are known to include the abolition of renters' quota.

The KINE. learns that the General Council was on Wednesday expected to agree to the retention of renters' quota.

The general exhibitor feeling is that unless all renters are made to sell British pictures, the ordinary independent showman would not get a free enough choice when it came to booking his quota pictures.

The C.E.A. final Quota recommendations are expected to go to the Board of Trade at the end of the week.

Minority View

Meanwhile, an influential minority group among the producers is known to favour the retention of renters' quota.

This group, consisting of independents financed mainly from the one source, takes the view that without the American houses it could not ensure releases for its product.

JACKSON TIES-UP WITH A.B.P.C.

Simmons in Charge of Anglo-American

LOU JACKSON has resigned from Anglo-American, the renting company of which he was head. Jules Simmons, who has been general sales manager to the company since its formation, will take charge.

These facts were revealed on Tuesday afternoon from the offices of Warner Bros.

JULES SIMMONS

Earlier in the week it was learned in Wardour Street that the deal between Jackson and Associated British, which has been the subject of conflicting rumours since last autumn, was now settled and signed.

The deal has inspired more rumours than any recent development in the film business, and a month ago the KINE. stated that the contract had fallen through.

It is now thought that the final agreement, about which an announcement is expected shortly, will prove to differ in many important respects from that which was at first under negotiation.

In Wardour Street on Tuesday it was expected that Anglo-American would continue to function with a reconstituted board.

The KINE. understands that Jackson will continue producing for British National, and it is felt that the move by Warner and Associated British is primarily designed so that A.B.C. will get a full supply of independent pictures, to the showing of which it is committed under the recent agreement with the Board of Trade.

Gilbert's Successor

Leslie S. Parkyn has been appointed to succeed F. L. Gilbert, who recently resigned from Production Facilities.

Edwin A. Davis and Mr. Parkyn will act as joint managing directors of the company.

REBUILT TWICKENHAM STUDIOS ARE REOPENING THIS MONTH

TWICKENHAM STUDIO will reopen on Wednesday, January 29. It was purchased last year by the Alf Shipman Alliance Film Studio interests, which controls the Riverside studio at Hammersmith.

The plant, writes the KINE.'s Studio Correspondent, has one stage of 11,200 sq. ft. But building work has now started on two new stages of 120 ft. by 80 ft. and 100 ft. and 80 ft. respectively. The completed studio will have a total production area of 28,800 sq. ft.—slightly more than the present stage space at Ealing, for instance.

I understand that work has also begun on various service buildings.

The first production in the studio will be dance hall sequences for "Murder at the Palais," which is now in production at Southall—also in the group.

Jimmy Carter will be executive producer at the new plant. Nothing has been set for future productions to date.

Nettlefold Formed as New Company

Nettlefold Studios, Ltd., has been registered as a private company with £100,000 in £1 shares. There is also provision for £50,000 in 5 per cent. cumulative preference shares.

The first directors are George D. Midgley, Ernest G. Roy and Godfrey V. J. Maxted.

Film Council and Defaults

The Cinematograph Film Council held its first meeting of the year yesterday. The business on the agenda included an examination of last year renters' defaults in quota requirements and an application for a waiver on the labour costs test of a film to enable it to rank for quota.

There were also a number of applications under Section 7 (4) of the Cinematograph Films Act, which relates to the registration of British films more than four years old.

Theatre as Kinema

The lessees of the Corporation Theatre, Chesterfield, have accepted the Corporation's offer to allow the building to be used as a kinema until March 31.

A Wardour Street Studio Beats Them All With a Star List Totalling 5,000

P. G. BAKER WRITES THE STORY OF PATHE PICTORIAL ACHIEVEMENT

IN the heart of Wardour Street is a 30 ft. by 35 ft. film studio. It was founded in 1912 by film pioneer Charles Pathe. as a Trade show centre — "Pathe Garden Theatre." It first became a studio in the days of Theda Bara, Tom Mix and Houdini, since when it has had 4,202 pictures on the floor.

Coupled with the history of the studio in the heart of London is the history of *Pathe Pictorial*. This month the screen magazine has filmed its 5,000th personality. Its story is a fascinating one, bringing into focus most of the great screen and stage names of the past quarter of a century.

The first screen personality to be interviewed for the *Pictorial*, in 1920, was famous French actress Sarah Bernhardt. By a coincidence, the 5,000th personality to be filmed is the young French star, Simone Simon, who has just completed making "Temptation Harbour" in this country. Among the early celebrities to be shot in those days was Queen Mary. She was photographed as she entered the studio, and saw her arrival on the screen 35 minutes later.

The Duke of Windsor, then Prince of Wales, was filmed signing cheques for the British Legion, and among the first politicians to enter the lift to reach this small top-floor stage were Bonar Law, Austen and Neville Chamberlain, Baldwin, MacDonald and Snowden.

Famous Names

Other people joined in the cavalcade of famous names, among them stage stars Vesta Tilley, Charles Coborn, Tom Costello, Albert Chevalier, Peggy O'Neill, Sophie Tucker; and the famous writer Sir Rider Haggard. Tennis champion Suzanne Lenglen and boxers Beckett, Carpentier and Wilde also appeared in the reel.

The studio claims credit for giving more than one great screen name of to-day its first chance. Among those who later found fame were, Charles Laughton, Madeleine Carroll, Freddie Bartholomew, Carl Brisson, Tallulah Bankhead, Gladys Cooper and George Arliss.

One of the men who has seen most of this cavalcade pass by is veteran cameraman Ken Gordon. Then there is Don Walder, a construction man for the studio. He has been working on Floor 4 of 103-9, Wardour Street for 22 years.

Ken, together with other studio men, has many stories to tell.

In 1923, Gordon sent a report to one of the studio executives concerning lighting difficulties; but the studio boss wanted another technical opinion. Film star Rudolph Valentino, the man who "wanted to be a landscape gardener but worked in the cullery of a New York kitchen," was asked to look over the studio lighting gear as he was as skilled a technician as he was film actor. "And," says Ken, "Valentino's report and my own were almost identical."

When Stanley Baldwin as Prime Minister went to the studio for a screen interview, his Buy British campaign was sweeping the country. Looking at the camera, Baldwin commented: "Made in the U.S.A. Why don't you buy British?"

The trade-mark was painted over before the statesman would sit down to be filmed: but Baldwin was due for a shock. Bill Yearsley, Pathe technician, walked across to Baldwin's desk and picked up his box of matches, exclaiming: "Made in France. Why don't *you* buy British?"

The studio likes to forget the occasion when the variety artist Hutch was made up with resin by mistake, or when Gigli, rehearsing in his shirt sleeves, was filmed by an ardent cameraman and the candid shot put into the reel.

The talking picture era, of course, provided the studio with one of its greatest headaches —sound proofing and sound equipment installation in this small silent top-floor stage. Sound-proof doors and double-thick curtains were installed, and during those first hectic months the luckless cameraman was imprisoned in a double partition "sweat box" wheeled around the studio on its castors.

With the coming of the high-intensity arc Pathe went out to film London at night. Some of the boys recall dropping in at the coffee-stall at Hungerford Bridge one morning after shooting to find to their amazement Sir James Barrie sipping a cup of coffee and talking to the "locals."

A Temperamental Frenchman

During the last war the *Pictorial* probably filmed more famous people than at any time in its history. Possibly the most temperamental was General de Gaulle. To the make-up girl, anxious to give him the final touches before he went before the camera, he cried: "I will never be made up. Never! I am a soldier."

The make-up girl did not stay to argue.

During recent months Howard Thomas, *Pathe Pictorial* producer, has been making rapid improvements in style and contents. The reel now provides a weekly survey which, while striving to be entertaining is also attempting to provide a public service with its independent comments on news, personalities, scientific developments and, in fact, everything that affects the ordinary citizen.

The popularity of the reel can be judged by the fact that kinema-goers are now sending in some 500 suggestions every week for new ideas.

Meanwhile, Charles Pathe, that restless, energetic Frenchman who hates lifts and bounded up the Pathe stairs three at a time, is living quietly at Monte Carlo with his six children. He started it all: but anyone who comes around him with foolish film questions will be greeted merely with a mild rebuke.

No. 5,000 Personality Takes a Look at No. 1—

French star Simone Simon the 5000th personality to be filmed by Pathe Pictorial looks at the film made by Sarah Bernhardt in 1920. Simone has just completed work in this country on TEMPTATION HARBOUR and with her are star Robert Newton and Lance Comfort, director

—And This is What She Saw

Sarah Bernhardt the famous French actress and first screen personality to be interviewed for Pathe Pictorial in a scene from the film made in 1920

KINEMATOGRAPH WEEKLY

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Mr. Morrison as Film Critic

SOME weeks ago the KINE. chided veteran Sam Goldwyn, in a leading article, for his indiscretion in slating Hollywood product in public, belittling it at the expense of the rapidly expanding British production Industry.

The KINE.'s line was that belligerent criticism of this sort does a disservice to the Trade.

Obviously, in this country, we take a right and proper pride in the expansion of an Industry which, over the last two decades, has had anything but a happy history. Obviously, too, we are well aware of the national economic issues involved. He would be a poor fellow indeed who was not pro-British in his attitude to the films of his own country.

But, as we pointed out, Hollywood is now being pasted for indiscretions real and imaginary. It it the fashion to whip it.

This, in a situation where we are still dependant for the bulk of our footage on the American major companies, is bad business. It is no way to sell the goods to the customer.

The latest orator to fall into the trap is Herbert Morrison, who, in his speech on Tuesday night at the C.E.A.-N.A.T.K.E. dinner, said:

> "I think that many good Americans will agree with me that by giving the world oversentimentalised, over-glamorous and a quite false picture of American life, Hollywood has brought in money to the United States at the expense of American prestige and reputation."

There speaks the knocker. That is the anti-Hollywood case, presented in one sentence. It damns all Hollywood films in one fine rhetorical sweep, remembers only the stuff like "Getting Gertie's Garter," and forgetting Disney, Chaplin, Capra, or Welles.

It is quite likely that Hollywood has not, in the last two years, fully appreciated the profound shifts in the sands of public taste. But it is wrong to infer from this that it has ceased to make the dominant contribution to commercial filmdom.

On the contrary. The ordinary exhibitor has an enormous stake in its prosperity. It is wrapped up with its own.

Long Shots

THIS is the story of a title. I give is because in its way it has serious claims to a place in film history.

The film is a future United Artist release starring Eddie Bracken, and it will appear in Britain under the title, "Strange Bedfellows."

In America it will be known as "The Pretenders." As recently as last November it was stated in London that "The Pretenders" would be the final title for Britain as well, but this is already out of date.

Indeed, this comedy has already had a remarkable number of titles. In addition to "Strange Bedfellows" and "The Pretenders," I can put on record the fact that it has variously been solemnly called "Stripped for Action," "Hot and Bothered," "Here We Go Again," "Ticklish Spot," and "Nip and Tuck."

Several titles with but one single thought.

MUCH talk among exhibitors following our story last week that Hollywood's output was likely to shrink this year to a point where it might only export about 300 films.

Many good judges share my view. There is no reason for alarm. There are no signs of serious product famines. But there are signs that there will not be a great deal to spare.

Pointedly enough, Eric Johnston, during his important talk to British exhibitors—at Claridges, on his fact-finding mission to London—assured the showmen that Hollywood had a backlog which would see it safely through.

QUOTA, of course, is the top-line debating item, and on Monday night, when I discussed the world, the flesh and the renters with a number of General Council men who were up for the meeting, I found that the lads had plenty to say on the subject.

As the KINE. states to-day, it is obvious at this stage that the exhibitors are all in favour of a renters' quota, whereas the British producers favour its abolition.

The producer view is that the foreign companies would be cashing in on the vast popularity of the home product, and transmit abroad the profits they could make out of British pictures.

IN short, the producers want a closed shop, nationally.

One important producer section disagrees with this view, and is vocal against it. The real independents, the men outside the V.I.C.'s (the vertically integrated combines which rule the roost) are going on record arguing that without the renters' quota they could not find distributors for their product.

Personally, I disagree with this view. It is the easiest thing in the world to get distribution for a good home-made picture these days. But the lads are entitled to their opinion.

NEXT, the exhibitors, of course, argue that the whole problem can be solved by bumping renters' quota so high that exhibitors' quota would become unnecessary!

That, anyway, was the gist of a lively line of thought advanced by Leslie Hill and Bill Berriman, in whose breezy company I found myself during part of Monday evening.

Hill's view, which he has frequently put forward in General Council, is that he is all for giving a good run to British films, but he wants freedom of movement and space in which to shop for them.

QUITE a social week. I write before Tuesday night's dinner at Grosvenor House, when the C.E.A. and N.A.T.K.E. celebrate the national wages agreement, but the advance copy of Herbert Morrison's speech makes interesting reading. You will find it in this week's KINE.

The whole Trade, not only the exhibiting end, will agree with Mr. Morrison when, in thanking exhibitors for giving him screen time, he emphasised that politics must be kept out of the picture.

The Government's expression of thanks to the Industry for the part it has played in keeping up civilian morale in war time will be much appreciated by everyone in the business.

ON the following day, in addition to the General Council, there was the festive lunch at the Café Royal, with the Managers' Section and the C.E.A. getting together for the singing of the Managers' Charter.

Leslie Holderness, down from Birmingham for the event, shared the honours of the occasion with Fred Prior.

More about this important development in the Industry's history next week.

IT is only occasions like the 20th-Fox staff party that afford a glimpse of the many activities of the headquarters of a major renting concern. Such an opportunity occurred last Friday, when some 400 members of the London staff made annual whoopee.

There was plenty of evidence of the good feeling and camaraderie which has always marked the relations between 20th-Fox executives.

When Otto Bolle, who came direct from a Channel crossing, turned up halfway through the proceedings, he was mobbed by an enthusiastic crowd of autograph hunters.

TOURING the parish in the last few days I called, among others, on Sid Myers, who works round the clock at British Lion.

What did Myers have to talk about? He is not a man who is at a loss for a word and being an enthusiast about his work, as in everything he does, he always has plenty to say.

This time his theories, apart from those which were off the record and which I must admit were exceedingly fascinating, divided themselves into two main categories.

HE was enthusiastic about the success of Roy Rogers. He pointed out that Rogers has succeeded in getting himself into the top ten of American stars in some of the U.S. popularity contests.

Over here, Myers assured me he books to between 1,400 and 1,600 kinemas.

Away from the West End and the big theatres, Master Roy ranks as a really big box-office draw. He is now being produced in Trucolor, the three-colour process owned by Republic, and the first print has reached London.

THE other subject in Myers' mind was the success of "Les Enfants du Paradis," that remarkable French film which Korda has introduced to British Lion.

As I need not tell the KINE.'s very knowledgeable readers, the average exhibitor used to curl up with an acute pain in his tummy at the mere mention of French pictures.

"Les Enfants du Paradis," however, has done what the Americans call sockaroo business at the Rialto. There are queues every time I walk by, and Sid Myers is using this success—which is very well deserved, for it is an excellent film—to get his sales staff properly enthused on the subject.

UPSHOT of it is that the film is being played at a number of key theatre positions in the provinces. It is booked for extended runs in Manchester, Cardiff, Glasgow, and many other centres, and it is also intended to Trade show it throughout Britain like an ordinary picture.

The most successful French film in Britain which made history is "Sous les Toits de Paris," which had romance, a fine theme song and was a lovely piece of work. Myers is hoping that "Les Enfants" will follow in the tradition it set.

THE unquenchable Korda, by the way, is on his way back from the United States.

There is a rumour fluttering round Wardour Street that he is immensely interested in the Selznick split with U.A. and that he would not be above propositioning Selznick into a world-wide releasing organisation.

If this happens, the importance of British Lion, which has grown out of all recognition in the last six or seven years, will be greater than ever. On this subject, the key Korda men, like Myers, quite properly keep mum.

OLIVER BELL is off to Prague at the end of the week, where he will be a guest of the Czech Government. The director of the British Film Institute is making the trip to finalise plans for the showing of

Continued on page 6

This KINE. picture, the first ever to be taken of a C.E.A. General Council in session shows the Executive; W. R. Fuller, secretary: F. Prior, president: B. T. Davis, vice-president and E. J. Hinge, treasurer. Other exclusive pictures of the complete council while business was actively in progress and close ups of branch delegates appear on pages 12, 13 and 14

LONG SHOTS—continued

Adolph Zukor Celebrates his Golden Wedding

the Czech Film Exhibition in London.

This exhibition, shown at an international film conference in Prague in the early autumn, caused quite a sensation.

Elaborate plans are being made to bring it to London, and I understand that the Rank organisation is making the show a present of a West End theatre for a whole week.

ALSO from Bell, by the way, I hear that the British Film Institute has now completed the first volume of its official history of the British kinema. This covers the period 1896-1904.

George Allen and Unwin is publishing the book in due course.

Writing personally, I look forward to it keenly. We at the KINE., whose files are probably the most comprehensive in the business, know how many question marks there are, bristling like pine trees on the slopes of the early days.

CONGRATULATIONS to Adolph Zukor, that grand old veteran, on his golden wedding anniversary, which occurs this Friday. Zukor is held in particular affection in this country, as his lieutenants must have realised from the warmth of the welcome shown him everywhere he went in his British tour a few months ago.

I think I am right in saying that he realised the possibilities of the British market some time before any of the other men who were concerned with films during the early days. Wasn't Paramount the first American company to open its own offices in England? I believe it was.

And it was certainly the first American company to build a studio here.

TONY REDDIN, who has just returned to his desk after a bout of the fashionable 'flu, tells me that James Perkins is off to the States on a routine business trip.

I asked the Paramount managing director if there was any news behind the visit, and he told me that it was his aim to keep very close to things on the production side, particularly as they affected the British market.

He therefore expects he will be making two trips a year to the home office.

TEDDY CARR is due back from the States next week.

The joint managing director of G.F.D. will return to find his company in the middle of a vast programme of big presentations, and with the Street full of rumours of new renting ventures.

Carr is a stimulating and sometimes provocative film leader, who always has plenty to say, and the Street will be more like itself with him around in it.

I BELIEVE there is a good story in the formation of a new private company entitled Nettlefold Studios, formed with a capital of £100,000 and with a provision for £50,000 5 per cent. cumulative preference shares.

Two leading lights behind it are Ernest G. Roy and George Midgley.

There has been a rumour in the Street for some time that Nettlefold would ultimately be launched as a public company, for Roy, who is one of the Trade's most important personalities, and who modestly keeps himself in the background, is a man of wide interests.

WELL, the Lou Jackson deal, that classic serial story of Wardour Street rumour, has at last been signed, sealed and delivered. I understand that an official announcement to the effect that Jackson will be making films through British National for Associated British is likely to be published at any minute.

On Tuesday it was stated that he had resigned from Anglo-American.

A LETTER from my old friend Arthur Dent has reached me from New York. He is now on his way to Hollywood, where he is expected to remain for the next fortnight.

Arthur is full of enthusiasm for the New York business, for the food, for the hospitality, and for the extreme pressure under which work is done there.

I see that he had a big break in the Trade Press on his arrival. The KINE. was partly responsible for engineering this, and takes pleasure in his Press break accordingly.

Arthur is a man of many interests behind the production scenes, and we may depend on it that he will be a good ambassador for British pictures.

THERE is much talk and speculation about colour processes in production circles. There simply are not enough Technicolor cameras to go round.

The B.F.P.A. is very active on the subject.

One night early this week its executives saw private tests in which Technicolor was contrasted with Agfacolor made by the Gavaert people.

CONGRATULATIONS. A 7-lb. son was born on Saturday last to Mrs. Wilfred Pratt, known in Wardour Street as Helen Christiansen, of Warner Bros.

Mother and child are doing well at Newland's Nursing Home, Kingston, Surrey.

Mrs. Pratt is the sister of the redoubtable "Chris," most eminent of mass-circulation editors.

Close-Ups

by

SCREENCOMBER

Whimsy

"IF, when I die, the chemicals into which I shall disintegrate will help one small flower to grow, then I shall have achieved more in death than I have in my lifetime"—Monja Danischewsky, of Ealing Studios, in the *Daily Express*.

As we frolicked through the dell, came the sound of fairy sobbing, which we quickly traced to a broken-hearted little flower. "Tell us, little flower, why do you cry?" "I'm not your little flower," it cried petulantly, "I'm Danny." "But in life you let us call you our Little Flower," we protested. "Only let Michael Balcon and Chips Rafferty call me Little Flower, so there," said the ungrateful blossom. "That's not what Balcon was calling you last time we saw him," we answered, "and as for Chips, he called you his little bit of Rock Salmon. Still, why do you cry?" "I had hoped in death to have become a flower, a fragrant flower like a violet, nestling, who knows, in the bosom of Jane Russell," and then a familiar gleam came back into his eyes—"but what happens? I am reincarnated into a hop, to end my spiritual life tumbling down the hot, parched throat of some film critic, there to swim eternally in a sea of invective, unless, of course, I can swim as far as the French side."

Up the Poll

HOW far up the Poll must a film star be before he can really get down to the serious business of slanging the boss? Judging by the case of James Mason, he must be right up the Poll, for James, from his numerous high eminences atop the various popularity Polls, sits hurling abuse at Arthur Rank, whose only fault seems to be that he has, with the help of his publicity boys and much expenditure of cash, put Mason to a state where he can thumb the nose, extend the tongue and not only bite the hand that fed him, but stamp on its fingers. And all at the rate of something like £30,000 a picture.

James, following his extraordinary attacks on Rank, and heaven help that I should ever have to rush to the defence of Rank, is reported in the Press to have made a big gesture to his new-found friends, the Americans. Mason is reported to say that, if necessary, rather than have his cats put into quarantine on his return to Britain, he and his wife will become American citizens. Now the average American citizen is rightly proud of the fact that he is an American citizen, in some cases even to the stage of boastfulness, as proud as you or I are of being British. He looks upon the conferring of citizenship papers as something of a rare honour, not a means of getting your cat out of quarantine. How he reacts to Mason's idea should be interesting.

2,500 ASK A.C.T. FOR JOBS

Apprenticeship Scheme Must be Expedited

A.C.T. has been surveying the current employment situation in the light of the completed statistics for 1946, and its General Council this week decided that the figures were sufficient proof that no time must be lost in initiating an all-production Industry apprenticeship scheme.

During the year 2,500 people were interviewed by the employment officer, P. H. Hipkins. All of them wanted to find jobs in the film business; but they were not A.C.T. members.

On the other side, A.C.T. found jobs for 400 people. This figure includes many of the 650 reinstatements of Servicemen which were made during 1946.

A.C.T. will take part in this week's talks, initiated by the B.F.P.A., to formulate an apprenticeship scheme.

The General Council considered letters from the U.S. film Industry unions which expressed the fear that, now there is a strike dispute inside U.S.-Technicolor, work may be sent to the English Technicolor company.

A.C.T. has instructed its members at Technicolor, and has notified the management, that such work will not be handled in this country.

New Clause for Managers' Section

A new clause to the effect that the Managers' Section shall be non-sectarian and membership shall involve no allegiance to any political party was proposed by H. Kerr, vice-chairman, and unanimously adopted at a meeting of the London and Home Counties C.E.A. Managers' Separate Section at the Tivoli on Sunday.

Recommendations of the National Executive Committee concerning the constitution were also unanimously adopted.

Temporary Kinema for Hartlepool

Hartlepool Town Council have approved the application of R. Bailey, of Marton-in-Cleveland, to erect a temporary building on the West View Housing Estate in order to give film shows. It was suggested that it might be advisable to erect a permanent kinema on the estate, but the Mayor pointed out that such a project would not be allowed to be built for six years.

"The Strange Woman" Goes to Sea

Cunard White-Star has booked Hunt Stromberg's "The Strange Woman," for showing on the *Queen Elizabeth* for 14 days during her voyage to New York and back, sailing on January 11.

"The Strange Woman," which stars Hedy Lamarr, George Sanders and Louis Hayward, will be generally released through United Artists on February 17.

Paulette Goddard and Fred MacMurray are teamed in SUDDENLY IT'S SPRING, one of Paramount's forthcoming presentations to the Trade

B.F.P.A. MAY COME TO AID OF BRIGHTON PROJECT

Promoters Meeting on Friday

THE promoters of the Brighton studio project will meet on Friday, following the return from the U.S. of Eric L. H. Crosby. It is expected, writes the KINE.'s Studio Correspondent, that the meeting will decide to ask the British Film Producers' Association for its help in getting building and material permits.

This full meeting of the promoters—which include Lord Davidson, Sir Herbert Morgan, and the architect, Major Claude Davis—will discuss the whole position. The option on the coastal site expired in November. The original deal called for building to begin before this date: but the Government has, as yet, not given the necessary permits.

The Brighton Corporation is being very co-operative, and the option is open for renewal.

I understand that Eric Crosby has visited Hollywood during his U.S. visit, but has made no production or building deals with anv U.S. interests.

I reported three weeks ago that the B.F.P.A. was willing to help the promoters of this project although the company, as yet, is not a member of the Association.

The Government has issued licences for studio repair and expansion work: but not for the building of completely new plants.

The lease, for 50 years, will cost £2,500 per annum.

Electrician to Give O'kay

Rotherham Borough Council has agreed to the renewal of all kinema licences in Rotherham, subject to a certificate from a competent electrician as to the electrical wiring.

C.E.A.-N.A.T.K.E. CELEBRATE AGREEMENT

Government to Have Screen Time, but Not for Politics

MORRISON GIVES ASSURANCE TO TRADE ON NEW ARRANGEMENT

EXPRESSIONS of gratitude on behalf of the Government to the Cinematograph Exhibitors' Association on the way it has co-operated in the showing of official films and an assurance that the screen time to be allocated under the new arrangement with the General Council would in no way be used for Party political purposes were made by Herbert Morrison, M.P., Lord President of the Council, at the joint dinner and dance by the C.E.A. and N.A.T.K.E. to celebrate the National Agreement at Grosvenor House, on Tuesday.

Proposing the toast "Good and happy industrial relations," Mr. Morrison said less than ten years ago engagement of workers in British kinemas was quite haphazard, and conditions, as both employers and employees will now agree, were often shamefully unfair. This National Agreement, which affects the wages and conditions of between 140 and 150 thousand men and women employed in British kinemas will not only improve working conditions, it will add a proper dignity to the trades and professions of the people who earn their living in the kinema, and it will assist efficiency in management.

Historic Agreement

The interest in this historic agreement will go far outside the Industry itself. The kinemas of this country, selling between 25 and 30 million tickets a week, provide one of John Bull's most important forms of entertainment and relaxation. The kinemas should be in a position to assure the people in their great audiences that supporting the enjoyment of the show there is efficient management and a contented and adequately paid staff. By meeting your responsibilities you are giving indirect but valuable assistance in the great national drive for production and prosperity.

In London and other places under fire during the war, kinemas carried on and provided entertainment and "escape." They never failed, and we are grateful.

Recently, I was glad to have the opportunity of telling some representatives of the C.E.A. when I met them at 11, Downing Street, how greatly the Government values their co-operation in the showing of official films. I would like to repeat before this wider audience this evening that we are very mindful of the signal public service which the Industry has rendered in this respect. And just because we feel that way about it I ventured to ask for its continuance in the year 1947.

Ten Minutes a Month

I have since heard that the kindly hearing which you, Mr. Prior, and your colleagues gave me on that occasion has borne fruit, and the General Council of the C.E.A. have agreed to distribute for us one ten-minute film each month and a brief trailer at intervals of roughly once a week.

Let me say, again, as I said on the occasion which I have mentioned, that no use will be made of it for Party political purposes.

It would be quite wrong to ask exhibitors or technicians to mix themselves up with politics in that way. There is a time and place for political controversy, but let us keep the general public kinemas out of it; it is not their job, and it is not the business of the Government to presume on your goodwill for such purposes.

The Central Office of Information, which provides these films, has no Party political allegiance. Recruitment for the Services, economic effort for Britain, fuel economy, road safety, the protection of health, food problems—these are the sort of things with which its trailers or flashes are concerned.

To-day, British film makers and distributors face their biggest opportunity as British citizens and citizens of the world because perhaps of all means of expression and communication the film is the most easily understood by men of all languages and ways of thinking.

The Film's Aid to Peace

Peace will only come from understanding and tolerance between the nations—all the nations. In this there is great responsibility for the makers and exhibitors of films. For we British have a great historic democracy which it will do the world good to know about. So, too, will it do *us* good to see and understand the traditions, ambitions and the ways of living of other civilised nations.

I think that many good Americans would agree with me that by giving the world over-sentimentalised, over-glamorous and a quite false picture of American life, Hollywood has brought in money to the United States at the expense of American prestige and reputation.

That is a trap we can avoid.

We must see that our contribution to the world output of films is of the highest quality—sincere, truthful, witty—using this new art form fully and not to imitate the stage or anything else. For here in Britain we have some of the finest film producers, actors, cameramen and designers in the world, backed by all the traditions and living music of the English language. Indeed, the kinema in the right hands can become a great civilising influence, as have been the great languages of the world, of which English is by no means the least.

F. A. Prior Replies

Response to the toast was made by F. A. Prior, C.E.A. president, and Vincent Tewson, general secretary, T.U.C.

The toast of "The National Agreement between the C.E.A. and N.A.T.K.E." was proposed by G. A. Isaacs, Minister of Labour and National Service, and was responded to by J. Arthur Rank and Jack Smith, general president of the N.A.T.K.E.

Tom Williams, Minister of Agriculture and Fisheries, proposed the toast of "The two general secretaries," W. R. Fuller and Tom O'Brien, M.P., responding.

The manager of the Odeon, Guildford, has expressed willingness to co-operate with the Corporation in the provision of municipal concerts at the kinema on Sunday afternoons.

IN A TRADITION

SELZNICK INTERNATIONAL

OF QUALITY

David O. Selznick

announces the formation of

SELZNICK RELEASING ORGANIZATION

The emergence of the Selznick companies as a full-fledged and completely integrated group of production, sales and exploitation units, is in line with Mr. Selznick's long-range plans.

We are proud of the "TRADITION OF QUALITY" of the Selznick trademark. We believe that its scrupulous and undeviating refusal to "water the milk" is unparalleled in the history of the industry. And we pledge ourselves to adopt and to adhere to the standards of the Selznick producing units.

We believe that this way, and only this way, can a new and independent distributing company make an important contribution to the business.

SELZNICK RELEASING ORGANIZATION

Neil Agnew, *President*

Selling and control offices have already been established in

LOS ANGELES NEW YORK LONDON BUENOS AIRES
CHICAGO DALLAS BOSTON ATLANTA

IN A TRADITION

SELZNICK INTERNATIONAL

OF QUALITY

SELZNICK RELEASING ORGANIZATION

SRO is now opening offices throughout the world and will release all Selznick International and Vanguard Pictures as well as the output of a new producing unit in the process of formation. Further details on this unit will be announced later.

It has not yet been determined whether other independent product will be distributed by Selznick Releasing Organisation, but it's thought likely that the facilities will be made available for pictures of quality and commercial importance comparable with the Selznick output. It is known that, ever since the possibility of the formation of such a company became a matter of trade gossip, several producers of importance approached Mr. Selznick, looking for release through his company, if and when it was formed.

"DUEL IN THE SUN" will be the first release to be handled by SRO in Great Britain. Other releases planned will include: "THE PARADINE CASE," directed by Hitchcock, and includes the following cast: Gregory Peck, Charles Laughton, Charles Coburn, Ethel Barrymore and Ann Todd; "LITTLE WOMEN," with an all-star cast which includes Lionel Barrymore, Charles Coburn, Diana Lynn, and another new Selznick discovery, Bambi Linn, who will play Beth; "PORTRAIT OF JENNY," which will co-star Jennifer Jones and Joseph Cotten; "SANDS OF TIME," co-starring Cary Grant and Dorothy McGuire; and "JOAN OF ARC," starring Jennifer Jones.

Watch for the announcement of other important product released through SRO during the year of 1947.

All product will be produced in the Tradition of Quality, which is your guarantee for a happy and prosperous year.

Birkenhead Has First Super to be Opened Since the War

SOUTHAN MORRIS REBUILDS THE RITZ

MANY significant decorative and structural developments are embodied in the rebuilt Ritz at Birkenhead, which Southan Morris reopens on Monday. It is the first kinema of the super-class to be built since the war, and much of the equipment is unique.

Destroyed during a Merseyside "blitz" in December, 1940, the Ritz, Birkenhead, now entirely rebuilt, will be reopened by the Mayor of Birkenhead (Coun. Guy Williams, O.B.E.) on Monday, January 13.

The Ritz, a 2,500-seater in the Southan Morris circuit, is virtually a new kinema, and is the first "super" to be opened since the end of the war.

Charities to Benefit

A gala performance—on the scale of those familiar in pre-war days—has been arranged by Southan Morris in aid of the Birkenhead General Hospital and the C.T.B.F. A target figure of £2,000 has been set by which, it is hoped, these charities will benefit, and of this total, £1,319 has been realised by the sale of tickets.

A number of screen and stage stars, including Greta Gynt and Gwen Catley, are to appear, and the opening programme will include Irving Berlin's Technicolor, "Blue Skies"; Billy Cotton and his band; Robinson Cleaver at the Wurlitzer organ, and an "In Town Tonight" feature, introducing various Merseyside personalities, compèred by Lionel Gamlin, B.B.C. and Movietone News commentator.

Technical Features

There are several interesting features in the technical equipment and decorative treatment of the auditorium. The new Western Electric "Westrex" sound system—one of the first installations of its kind in the country—is installed in conjunction with the new G.B.-Kalee "21" projectors.

The interior decorative effect was virtually prefabricated. No specialist labour was available to paint designs on the auditorium walls. A. H. Roffey, the decorative artist, executed the selected design on strips of wallpaper with a gold background in his studio, and they were afterwards taken to the kinema and pasted to the walls. Ventilation and organ grilles are faced with aluminium tubes which, when illuminated from concealed troughs, have the appearance of neon tubes. The main stage curtain, representing fantasies of the theatre, has a gold background and pattern in brilliant shades of red, green and blue.

Unusual Proscenium

The design of the proscenium surround is unique in kinema construction in this country. For film programmes the surround "telescopes" down to the size of the screen, and for stage shows it can be opened out to the full width and height of the stage.

The architects responsible for the Ritz are M. W. and W. M. Shennan, of Birkenhead. A fully detailed architectural description and illustrations will appear in the forthcoming issue of the IDEAL KINEMA.

Terms Under Which Birmingham Film Society Will Function

ON Sunday, January 19, the Birmingham Film Society will return to its original home, the Scala, Smallbrook Street.

At the December Sessions of the Birmingham Public Entertainments Committee, general manager H. Ferrier Cornforth was granted a permit under which the society will hold fortnightly meetings and film shows from 9 to 11 p.m. on alternate Sundays up to and including April 13 next. A contribution of £1 5s. will have to be paid to the Sunday Kinema Charity Fund for each performance.

Special conditions attached to the permit restrict admission to members of the society of not less than seven days' membership, although occasional guests may be admitted. Not more than 25 guest tickets shall be issued for each meeting, and applications containing the name and address of the guest and the member must be sent to the secretary of the society, together with a fee of 2s. 6d., plus 5d. tax, at least seven days before the performance. No person shall be admitted as a guest to more than one meeting during the season.

No money shall be taken and no tickets issued at the Scala on the day of the performance, but this shall not prevent sales to members of any periodical or other literature as to which the written consent of the Justices has been previously obtained.

All books and other records of the society shall be open to inspection by the Justices at any time required by them. Any change in the object or constitution of the society shall be forthwith notified to the Clerk of the Justices.

Woodcock-Baksi Film Rights for Piccadilly

The exclusive screen rights of Bruce Woodcock's next big fight—his contest with Baksi—have been secured by Piccadilly Films. This company is making a speciality of first-class interest subjects.

Before this film is released, however, fight fans will have an opportunity of seeing Bruce Woodcock, Jack London and Freddie Mills, together with many boxing personalities in Piccadilly's "Pathway to Fame." This featurette, ranking for British quota, is having a West End run at the Warner Theatre.

Otto Bolle managing director of 20th-Fox surrounded by staff autograph hunters at the company's annual party

MIDDLESEX TO ENFORCE SEAT PRICE RULE

New Licence Condition from June

SEATING accommodation plans and admission price scales are to be exhibited outside all Middlesex kinemas from June onwards.

This new regulation decided upon by the County Council, follows complaints that some kinemas had made patrons buy higher priced seats when seats at a lower price were available.

CHILDREN'S FILMS TRANSPORT

Agreed Extra Payment

Five shillings per week extra for transport carriers of films for children's Saturday matinees has been agreed by the London and Home Counties C.E.A. with transport companies.

In an earlier KINE., due to misplacement of copy, it appeared as though this payment had been agreed for kinema employees. This was erroneous.

Bristol C.E.A. Asks for Nominations

Members of the Bristol C.E.A. branch are requested to send in nominations for officers to be elected at the annual meeting of the branch, which is due to take place on Wednesday, January 22, to the secretary, S. W. Savery, 16, John Street, Bristol, not later than Tuesday, January 14.

Before nominating any individual, his willingness to serve, if elected, in the office for which he is nominated should be ascertained. A proposal has been made that, following the meeting, a lunch should be held.

BIG DROP IN AMERICAN SHARE VALUES

Despite a Year of Record Business

DESPITE the boom conditions of the post-war period, with profits and dividends soaring to highest-ever levels, there has been a slump in the Industry's shares on Wall Street. By the close of 1946, film issues had dropped £38,851,062 on the year on New York's Stock Exchange, the first decline since 1939.

The present stock valuation is held at £250,578,000, as against £289,379,062 at the end of 1945.

This unexpected drop has occurred at a time when everything points to even brighter times for the American industry as a whole. There is Wall Street's confidence in a reduction of tax for companies by the new Congress; of a possible sweeping away of many of the remaining controls on industry; and the all-round rosy prospects for the New Year despite the threat of higher production costs.

Strikes Blamed

What has happened? Markets experts think that one possible solution is general unrest caused by the wave of strikes that swept the United States throughout 1946.

The decline hit the Trade good and hard. Companies who had recorded some of the most dazzling profits were among those to net the biggest drops.

Paramount, for instance, whose 1946 earnings were being assessed at something like treble the 1945 figures, went down 23 points.

Despite the fact that only recently, Warner Bros. disclosed a new all-time record profit of £4,856,000—nearly double the previous year's figure of £2,475,250—the company recorded a drop to as low as 16¾ points on Wall Street. It closed at about 18 points, but even this showed a dip of 15 points on its 1945 high.

One of the few organisations to keep a steady keel was RKO, which moved to a few fractions only.

The whole business has come as something like a jolt to financial interests, especially as film stock dividends for the quarter August, September, October amounted to something like double the payments for the same period in 1945. During these three months of 1946, £3,057,750 was paid out, as against £1,517,000 the previous year.

Record Dividends

As late as October last year, record dividends were being issued with a total of £856,750—the highest figure in history.

But despite the unexpected decline on the Stock Exchange, there is no apparent reticence to provide money for the Industry. On the contrary, it was revealed recently that Monogram's 1947 production programme will be financed by an additional £500,000 over the 1946 budget. A total of £2,000,000 in bank loans.

B.F.P.A. Report Cited in Studios Was Not Written by Producers

MEMBERS CALL FOR WITHDRAWAL OF INACCURATE MYSTERY MEMO

A FIVE-THOUSAND-WORD report on last year's union-producer talks at the Brighton Conference is being circulated in the studios under the title of a B.F.P.A. Memorandum. "But," said Sir Henry French, director-general, at this week's Press conference, "we have issued no such report which could, of course, only be issued jointly by the parties concerned."

"This report only recently came to our notice. It is very inaccurate in parts. The Brighton Conference made no decisions: it was only a step in reaching a basis of agreements. The final forms of many agreements have been signed—others are being negotiated."

Members, meeting on January 1, instructed the general secretary, E. W. Wingrove, to try to discover who issued this report, dated April, 1946, and which has been circulating in the studios for some months.

The B.F.P.A. wants the document withdrawn at once. Many studio men believe it to be an official agreed statement of B.F.P.A. policy and the issuing of this unauthorised report has considerably misled B.F.P.A. personnel advisers in their union negotiations.

Training Scheme

Union matters are proceeding well. The first meeting of interested parties is to be held on Thursday of this week with the idea of forming a council to undertake the control of some agreed studio apprenticeship scheme.

Scenic artists will shortly receive an agreed minimum wage of £25, with £15 for assistants.

The three unions will meet the B.F.P.A. on Thursday of this week to discuss further the question of working hours.

Timber Released

Good news started the first B.F.P.A. meeting of 1947. E. W. Wingrove reported that timber allocation, through the Board of Trade, is to be the same as for the last six months . . . not a cut of some two-thirds as at one time expected. But producers will have to be very careful, as the supply may not be as adequate for the April-December period of this year.

The two companies connected with Mr. Shipman, of the Shipman and King kinema circuit—Cromwell Film Studios and Alliance Film Studios—were admitted as members of the B.F.P.A. with Mark Rubens and James Carter being their representatives respectively.

Other matters included:—

Progress in negotiations for premises for the Association and for Film Costing Association were noted.

The Secretary reported the steps which were being taken on behalf of British Commonwealth Film Corporation with the C.O.I. for early liquidation of balances arising from official distribution in the liberated territories and for final accounting of the receipts and expenditure received and incurred during the war and immediate post-war periods.

Television Meeting

Arrangements for a meeting between the representatives of the R.E.P. Committee and the Television Advisory Committee on January 13 were noted. The President and Director-General will represent the Association.

The executive council agreed to repeat its subscription of 50 guineas to the British Standards Institution.

Correspondence between the K.R.S. and the Christian Film Council referred to the R.E.P. Committee was considered and it was agreed that the matter was not of direct concern to film producers and could be best dealt with by the K.R.S.

William Eythe and Hazel Court in Marcel Hellman's production of MEET ME AT DAWN, a comedy of romance and adventure, to be Trade shown shortly by 20th-Fox

DEVON & CORNWALL

RENTALS DISCUSSED CLAUSE BY CLAUSE

Branch Recommends Lower Minimum than 40 Per Cent.

THE proposed basis for negotiation with the K.R.S. on the subject of film rentals was discussed at length at last week's meeting of the Devon and Cornwall branch. Support was forthcoming for the appointment of a committee to explore the possibilities of the formation of an independent section within the C.E.A. The Chairman (Coun. L. G. Hill), recovered from injuries received in a recent motoring smash, presided.

Main item was consideration of C.E.A. policy on film rentals, it being pointed out by Maurice Prince that the suggestions of the seven points had been deliberately drafted very widely so as still to permit negotiations between buyer and seller within the framework of any scheme that is eventually agreed upon with the K.R.S.

The CHAIRMAN: They have been widely drafted so that anybody can drive a horse and cart right through them, but with Coun. Simpson he would certainly emphasise the importance of fairplay to the smaller members of the Association in regard to film hire.

H. M. WILLIAMS thought exhibitors were fairly content with 25 per cent. solo booking, but to put the minimum limit on 40 per cent. seemed giving the renters far too much of what they asked.

G. DANIELS felt that if some of the renters had the same difficulty he had with sliding scales the top figure would be so low as to be uneconomical. Unless there was some body which could arbitrate exhibitors would be as badly off as they were before.

The CHAIRMAN personally considered they would be harder done by with 50 per cent. on a sliding scale than without it. On the assumption that it was always more advisable to press for the lower price perhaps the better argument would be to go for the 40 per cent.

W. PICKLES wanted to know whether any notice had been taken of those who booked flat. The position had got more difficult, and some of the firms he had dealt with for over 30 years would not deal with him now.

PETER MYOTT thought clause 5 was weak.

The CHAIRMAN said they ought to recognise that in almost every previous case of negotiation with the K.R.S. the C.E.A. had been on the losing side. Any protracted negotiations so far as film rentals were concerned would be to establish first of all a percentage booking and a figure on percentage booking which he did not think any exhibitor was prepared to accept to-day.

Mr. WILLIAMS considered they should try and hang on to flat rentals as far as possible.

On clause 6 the CHAIRMAN pointed out that it was a repercussion from the booking policy followed by G.F.D. and Paramount in regard to "The Overlanders" and "The Bride Wore Boots." The companies concerned had, he believed, definitely established a precedent that a group of independents or circuits should be treated on the same terms, but whether the precedent established would be exploited by K.R.S. was a matter for speculation.

Clause 7 he felt was very much tied up with No. 5. It was a point which applied to every exhibitor—circuit or independent alike. There was a move on the part of some renters to establish a percentage booking for Sundays.

W. FARRANT GILLEY thought if accountant's certificates were produced giving details of expenses it would enable a sliding scale to be established.

E. O. PARKER said if halls were graded exhibitors would want a ceiling price percentage for the smaller halls.

Ultimately, it was decided to recommend the deletion of the first paragraph; to favour a lower percentage than 40 in clause 2; to agree to the other clauses with the exception that No. 5 be amended to read "flat rentals shall remain a matter of individual negotiation."

Newsreel Contract

IN connection with the newsreel contract, MAURICE PRINCE reported that no progress could be made until time showed whether the difficulties experienced in processing Gevaert stock had been overcome.

PETER MYOTT suggested that if the Newsreel Association still continued to demand the 15 per cent. increase that the branch refuse to show newsreels.

Ultimately, it was agreed without dissent on the proposition of Mr. MYOTT to express grave dissatisfaction with the lack of progress made in connection with the newsreel contract and favouring immediate cancellation of the supplementary contract until something is done.

Independent Section

ON the suggested formation of an independent exhibitors' section within the C.E.A., the CHAIRMAN's view was that the independents were numerically strong enough to put over any measure brought to the General Council. Whether a separate section could determine a policy suitable to all independents before discussion in General Council was something which had yet to be determined.

Mr. MYOTT thought Coun. Mears' resolution would have gone through had it been framed in a different way. When reframed he thought it would have a very good reception.

It was decided to support the proposition that a committee be formed to explore the position.

Compulsory Purchase

ATTENTION was directed to the compulsory purchase order served by Newport Town Council on an Association member by the CHAIRMAN. He was glad to see the Association was taking it up in the strongest manner because what applied to Newport to-day might apply to Plymouth or other places faced with vast reconstruction schemes.

It was decided to hold the annual meeting at Plymouth on January 28.

Blackout in Cornwall

IN view of serious electricity breakdowns which have occurred in Cornwall during the past fortnight, strong protest was made by members.

It was agreed to place the facts before Norman Hart to see what grounds Cornish exhibitors have for action against the electric power company.

It was also decided that the General Secretary be asked to send a strong letter of protest to the company.

C

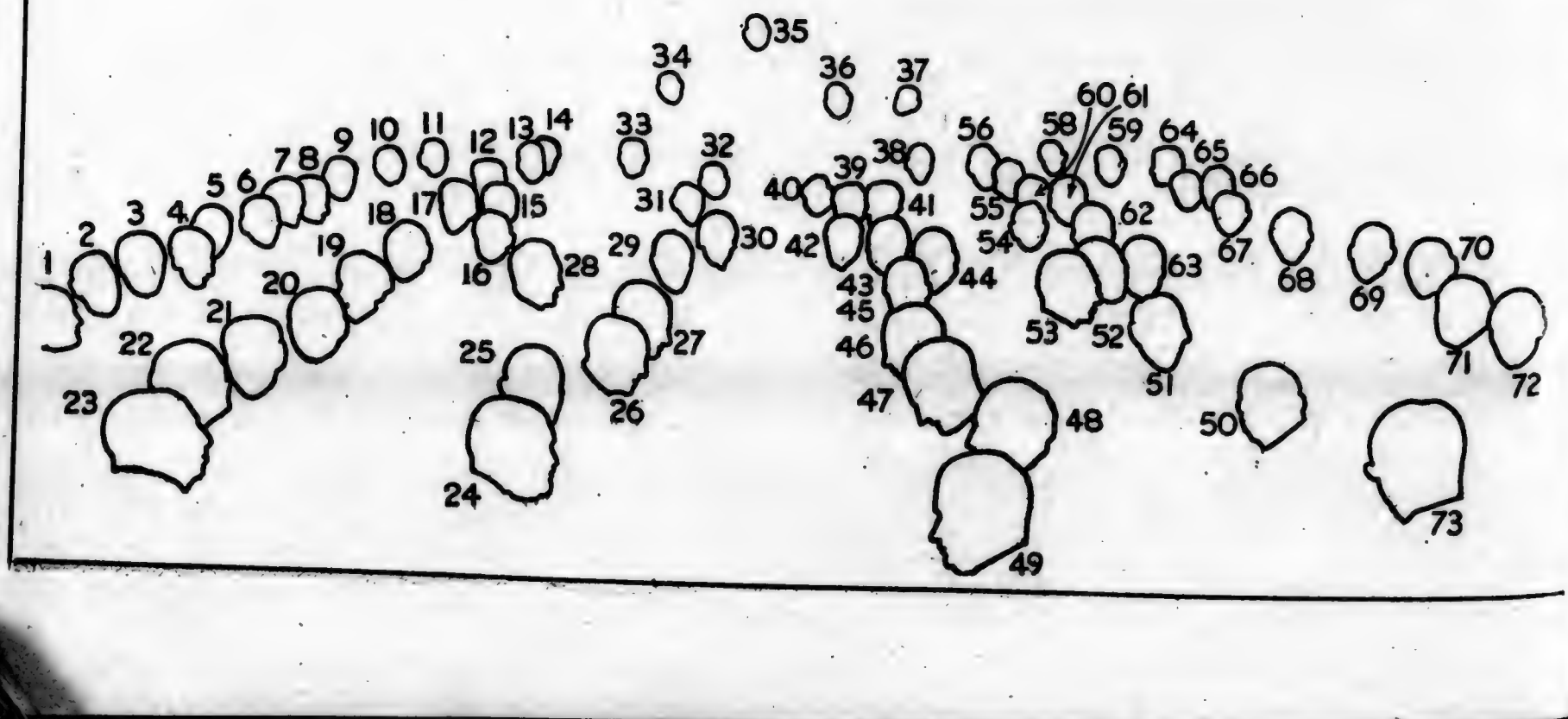
C.E.A. GENERAL COUNCIL AT WORK

THESE pictures, and those on the following page, are unique. They show, for the first time in any publication, the General Council of the C.E.A. actively in session. Special permission was obtained for photographer William Kemp to attend the last meeting, and he was able to obtain shots while business was actually in progress.

This fact alone makes them of very special interest to all members of the Association. They show the "brain" of the C.E.A., the group of freely elected delegates from the branches who decide national policy for exhibitors in an unobtrusive building just off Leicester Square.

Delegates themselves will find these pages a unique memento of their period of office. To the rank-and-file they will present an intimate glimpse of their representatives engaged upon the work for which they were sent to London from every corner of the country.

Exclusive KINE. Pictures



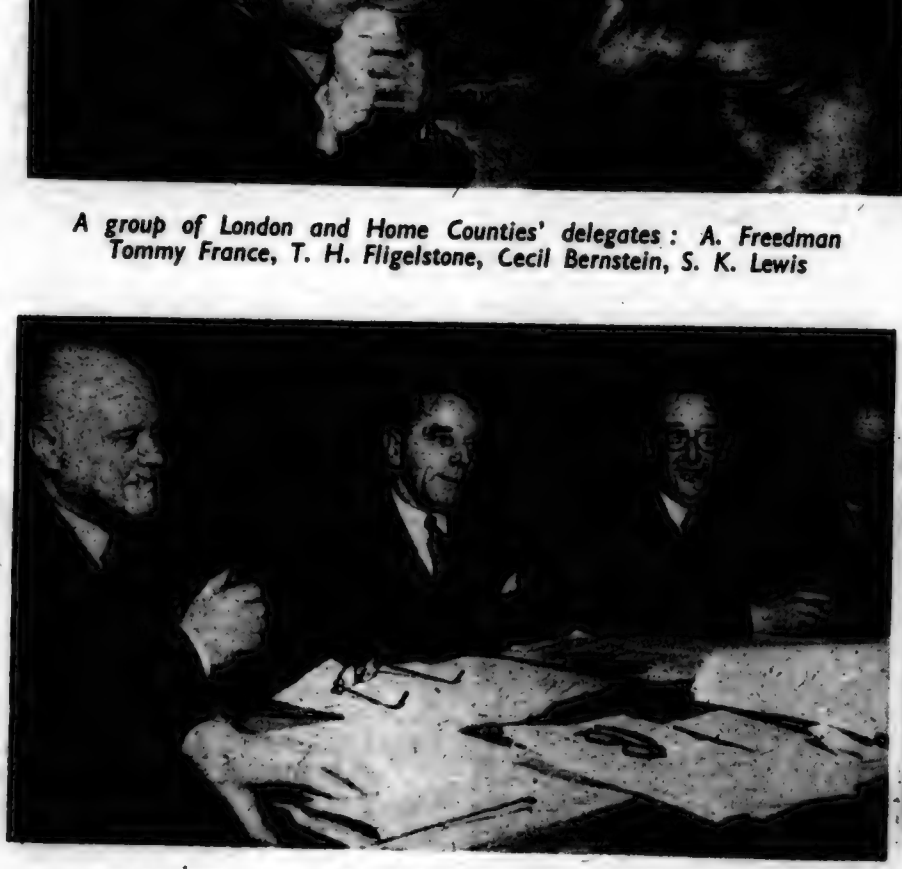
THE KEY to the overall picture of the C.E.A. General Council in session: 1, R. H. Dewes; 2, Morris M. Levy; 3, Sir A. B. King, C.B.E., J.P.; 4, W. C. Harte; 5, Coun. H. S. Gent; 6, F. Jordan; 7, Chas. Chipchase; 8, W. Carr; 9, F. W. Morrison; 10, A. Krestin (for Norman Hart and Mitchell); 11, Norman Hart, B.A. (Solicitor); 12, E. J. Carpenter; 13, Dennis C. Walls; 14, Miss G. Scott; 15, E. R. Eadie; 16, D. A. Stewart; 17, The Hon. W. Westwood; 18, Louis D. Dickson; 19, John Jarratt; 20, Thomas France; 21, A. Freedman; 22, E. H. Lundy; 23, C. A. Mathes; 24, H. Hopkins; 25, Brinley Evans; 26, A. S. Hyde; 27, T. Armitage; 28, Ald. G. W. A. Wright; 29, C. Clarke; 30, J. F. Dobson; 31, J. Mather; 32, J. Whitaker; 33, F. J. Brown; 34, W. R. Fuller; 35, Fred A. Prior; 36, B. T. Davis; 37, E. J. Hinge; 38, G. Dudley West; 39, R. W. Fox; 40, T. E. Robinson; 41, H. Newbould; 42, H. Simpson; 43, D. F. Bostock; 44, Chas. Clow; 45, F. B. B. Blake; 46, L. Kitchen; 47, Chas. P. Metcalfe; 48, Coun. F. L. Gummersall; 49, C. H. Whincup; 50, Coun. F. G. W. Chamberlain; 51, E. C. Rogers; 52, A. Jackson Withers; 53, B. A. Lobley; 54, R. P. Rutherford; 55, R. H. Godfrey; 56, Llew. Edwards; 58, G. H. Scarborough; 59, Capt. S. W. Clift; 60, P. F. Inkester; 61, J. R. Salonie; 62, L. C. Holderness; 63, W. Berriman; 64, W. J. Speakman; 65, J. Pollard; 66, Stanley C. Mills; 67, Coun. H. P. E. Mears; 68, E. Mitchell; 69, Peter M. Myott; 70, Maurice Prince; 71, A. B. Watts; 72, Coun. J. Drew; 73, Coun. G. Rees.

A. Krestin (Associate), E. W. Morrison, Norman Hart, B.A., Miss Scott, Dennis Walls, F. J. Carpenter, Southern Midlands. Heads in the foreground are those of C. Chipchase and W. A. Carr.

These Men Carry the Voices of the C.E.A. Branches

A group of London and Home Counties' delegates: A. Freedman Tommy France, T. H. Fligelstone, Cecil Bernstein, S. K. Lewis

Llewellyn Edwards, North Western; Dudley West, North Western; G. H. Scarborough, Leicester; S. W. Clift, Birmingham



Harry Hopkins; Leeds; Brinley Evans, Hull; A. S. Hyde, Bradford; T. Armitage, Bradford

North-Western and North Wales representatives: R. H. Godfrey, P. F. Inkester, immediate past chairman of the branch, and J. R. Saronie

Maurice Prince, Devon and Cornwall; A. B. Watts, S. Wales; Joseph Drew, Notts and Derby; R. J. Black, Notts and Derby; F. V. Chambers, North Staffs

Ald. G. W. Wright, Hants and E. Dorset; C. Clarke, Portsmouth and I.O.W.; D. F. Bostock, Eastern; C. Clow, N. Lincs.; R. T. Rutherford, N. Western; F. B. B. Blake, Portsmouth and I.O.W.

On the S.O. Fronts

LIVERPOOL GETS THE FACTS

Amount of Charity Tax Indicated

LIVERPOOL.— Liverpool City Council received a report from the Town Clerk on January 8 outlining the procedure necessary should it be decided to seek powers for the continuance of Sunday kinemas. On the subject of charitable contribution, the report states that the contribution to charity may equal the profits of Sunday entertainment or less, as the licensing authorities may fix.

COALVILLE.—Fewer than 50 local government electors attended the town's meeting at Coalville on January 2, when a resolution for the continuance of Sunday kinemas was passed by 25 votes to 7. The vicar of Coalville, the Rev. A. S. Oscroft, representing the Christian Council, said the churches would offer no opposition to the opening of kinemas on Sunday as it is at present carried out.

ROTHERHAM.—A town's meeting to decide the question of Sunday kinemas is to be convened by the Rotherham Borough Council towards the end of January. There is not likely to be much opposition to Sunday opening, as the churches and exhibitors, as reported in the KINE., have reached complete agreement on the subject.

WORCESTER.— Following their success at last month's poll at Walsall, where the voting showed a favourable majority of 5,736, Midland exhibitors are directing Sunday opening campaigns towards Worcester, where a meeting of electors has been fixed for January 15.

DURSLEY.—Objections to the decisions of the Rural District Council of Dursley to apply for powers to permit the Sunday opening of kinemas in the area have to be lodged with the Clerk of the Council on or before January 17.

BRISTOL.—At its meeting on January 14, the Bristol City Council is to consider the question of permanent Sunday opening of kinemas in the city.

EXETER.—Exeter Watch Committee recommends the continuance of Sunday opening. At a recent meeting of the committee, the chief constable reported that the average attendance at Sunday kinemas is 5,435.

BATH.—The Bath Watch Committee has recommended the City Council to apply for powers for Sunday kinemas.

RADCLIFFE.—The town's meeting in connection with Sunday kinemas for Radcliffe is to be held on Tuesday, January 14, at the Co-operative Hall.

* * *

As from January 5, all kinemas in Kettering and Corby open on Sundays from 5.30 p.m. to 10 p.m.

Scene at Dreamland, Margate, film ball: Mr. Stanton, general manager of Dreamland; Leslie Fuller; the Mayoress and Mayor of Margate (Councillor Cornford); R. N. Patterson (exploitation manager, Pathe); Sheila Sim; Jack Warrow (Press rep. "Brighton Rock"); Barbara White; Mrs. Ronald Howard; Ronald Howard, Richard Attenborough; Hurford Janes (Press rep. "While the Sun Shines"); Mrs. Bradford (publicity dept., Pathe); and Reginald Noble, of the organising committee

£250,000 for Charity from S.O. in Birmingham

CONCERN OVER CHILDREN'S CLUB SHOWS

A SUM of £250,000 will have been distributed among the charitable organisations in Birmingham since the inception of Sunday opening in 1933 with the completion of the accounts for 1946. This was announced by J. S. H. Partridge, chairman, Public Entertainments Committee, at last Friday's meeting of the justices to approve the allocation of £22,000 to local charities from Sunday kinemas during the past 12 months.

On the question of Sunday opening hours, Mr. Partridge announced that the question would again come under review at the next Annual Theatre Sessions, when the justices hoped that permanent times would be decided upon and the emergency regulations brought to an end. They were hopeful that it would be found possible in the coming year to withdraw the remaining nine regulations, adopting, of course, on a permanent basis those measures which had justified their continuance.

Special Programmes Urged

Coun. Mrs. E. V. Smith said she was concerned about the films shown at the Saturday morning children's clubs, and asked whether special programmes were arranged. She would also like an expression of opinion on the matter by the justices.

Replying, Mr. Partridge said that the type of film shown was more or less left to the kinema management, but close supervision was paid to the programmes by the justices. The Public Entertainments Committee attached great importance to the development of those children's clubs and their influence on the child life of Birmingham, and were willing to give them every possible support and to see that only suitable films were shown.

J. Morris was elected a member of the Committee in place of R. R. Gelling, who had been a member since 1935.

FUEL CUTS MAY AFFECT S.O.

SOUTH Yorkshire kinema managers are checking-up on fuel consumption and making economies where possible.

There is speculation, in view of further cuts, whether Sundays would be opportune or not for more kinemas to open, and particularly in view of the great needs of an industrial area.

Len Shaw, Union Street Picture Palace, Sheffield, finds that, due to careful "vetting," his kinema consumes only half of the 1939 figure.

SAFETY FIRST FILMS A "WASTE OF TIME"

Kinema Screenings Deprecated

THE view that "Safety First" films to massed scholars in Padiham kinemas are not a success in that they are apt to be treated merely as entertainment was taken by Padiham Safety Committee at its January meeting.

Coun. R. A. G. Chambers, presiding, said he was not satisfied with the results of the last film show. He saw children coming out of the kinema in hundreds, streaming all over the streets, and apparently showing little or no regard to traffic. A headmaster also considered it better if safety films were shown in schools.

F. C. Lloyd, assistant divisional organiser, said the society had found that kinema shows were not so effective as they were in the schools.

Mrs. Hill said the last film show in Padiham was a waste of time, and a police representative said the show was "just bedlam."

Another Buy for Essoldo Circuit

Essoldo (Circuit Control), Newcastle-on-Tyne, has acquired a major interest in the Palace Theatre (Doncaster), a kinema, and with its subsidiary company, the Grand Theatre and Opera House (Doncaster).

Variety shows were staged at the Palace until 1919 and then it was changed to a kinema. At the last stage show moving cameras were set up on the stage and a film was made and later shown

Films were shown for a few weeks only at the Grand—which was opened on March 27, 1899—but they did not pay.

Children's Kinema Visits Should be Rationed, says Clergy

"CHILDREN attending kinemas should have their ration books marked—as in the case with oranges—and should have to wait another week before being allowed to attend again."

This suggestion was made by the Rev. O. H. Butler at Northampton Rotary Club this week, after a talk by M. Crowley, manager of the Exchange Kinema, on the organisation of children's clubs..

Councillor C. A. Chown had asked for a method of keeping children from adult performances and stamping out the practice of juveniles attaching themselves to adults in the queue. Mr. Crowley, in a description of the running of the Gaumont-British Junior Club in Northampton, replied to criticisms in the House of Commons levelled against such clubs. He repudiated the statement that the clubs were out for profit, mentioning that whatever surplus was shown was diverted to the making of children's films.

He also pointed out that the Northampton Club was governed by a local committee, of which H. C. Perrin, Chief Education Officer, was chairman.

The Rev. H. Tyler Lane, discussing club performances and not films in general, said no work outside his ecclesiastical work gave him greater enthusiasm than being on the local Club Committee. He was confident that J. Arthur Rank, sponsor of the movement, was inspired by very fine idealism.

No one would argue that the organisation was perfect, because the material available at present was not quite good enough, but it was improving month by month. He was proud to be associated with it.

HUMORESQUE, Joan Crawford's second picture for Warner Bros., has been scheduled for early Trade presentation

THE WEEK IN SCOTLAND

Big Rush for Cinema Club Ball Tickets: S.C.T.B.F.'s Record Year

TO judge from the unprecedented rush for tickets for the 23rd annual Cinema Ball, at Green's Playhouse, on February 6, sponsored by the Cinema Club—the event promises to be a sell-out. There are, however, a few tickets available to Trade members obtainable from President H. S. Coxall, or at the secretary's office—Central 3114.

Response from friends in the Industry assures that the prize list will also be a record. Arrangements are being made for the attendance of a well-known film star.

Club Luncheon

Members are reminded that the January luncheon is on Friday next as usual in the Picture House Café. President Coxall hopes to have seasonable entertainment for members and friends.

S.C.T.B.F. Chairman

At the meeting of the committee of the Scottish Cinema Trade Benevolent Fund, last week, the secretary reported another record year for revenue, and congratulations were extended to George Urie Scott on the pronounced success of his year of office.

George Taylor was nominated as the new chairman and A. F. Gibson and Jack Dunbar were nominated as vice-presidents.

Scotland in Film

Thursday's Trade show by Thames and Clyde Film Co., of "One Year of Motion Picture Production in Scotland," attracted a deal of interest.

The film comprises a selection of the films produced in 1946 by the company of which Stanley L. Russell is in charge of production.

Archie Aitchison Dead

Many members of the Trade attended the funeral, last week, of Archie Aitchison, manager of La Scala, Clydebank.

Archie started his kinema career under Teddy Saul in the old Paragon at Bridgeton, then was assistant manager at the Florida, King's Park, before going over to manage the Picture House, Prestwick. When La Scala opened he was appointed assistant manager to Mr. Gilligan, whom he succeeded on the latter's promotion to supervisor. He reopened the house after the blitz and had been manager ever since. He leaves a wife and little daughter.

Govan Celebrations

Of all the holiday celebrations in Glasgow and district, the palm must go to Jimmy Chambers, of the Vogue, Govan, who, in addition to a slap-up Christmas Day children's show, complete with doll's house and Christmas tree, ran four other shows during the New Year for kiddies. In addition to special films, the entertainment included dancing, singing and conjuring.

Big Trade Show

Willie Carruthers, of 20th Century-Fox, is anticipating a big turnout at his Trade show of "The Razor's Edge," at the Cosmo on Friday morning.

Owing to the length of the film, the show will start promptly at 10.20 a.m., and after this time no more will be admitted.

Columbia Presentation

Dennis Lyons, director of exploitation, Columbia Pictures, is in Glasgow making arrangements for a big publicity campaign for the first Scottish run of "The Jolson Story," which opens at Green"s Playhouse, Bedford, and Playhouse, Dundee, week beginning February 17.

Managers' Social

Scottish managers of A.B.C. hold their annual dinner and social in the Regal Café, Sauchiehall Street, on Sunday. A company of 80 is expected.

G.-B. EXPANSION PLANS IN NORTH IRELAND

Negotiations for a Number of Sites

GAUMONT-BRITISH has jolted Northern Ireland exhibitors with the news that it is planning widespread developments to materialise as soon as building restrictions are lifted. At present the circuit's only stronghold in the territory is the Classic at Belfast, but it is understood that negotiations are in progress for the acquisition of a number of sites.

The first of these—to be acquired from the Belfast Corporation—will probably be on the Antrim Road. Two of the corporation's committees are at variance about the future of the site, but it is confidently expected that it will eventually go to G.-B.

ATTACK ON FILM CENSORSHIP

"Any Old Muck to Fill the Bill"

Londonderry Corporation opened the New Year with a slashing attack on film censorship. At its January meeting, one of its most prominent members said that he had some weeks previously visited a local kinema and had taken strong objection to an obscene item on the screen. He complained to the Town Clerk's department at the Guildhall, and when it was brought to the attention of the manager of the kinema the film was withdrawn.

"I would like to see the members of the Cinematograph Censorship Committee taking an active interest in this particular line of administration," he added. He went on to say that some kinema managers were inclined "to throw" on any muck at all to fill the bill. They had to submit their programmes to the Town Clerk's Department, but the film he took exception to had not been submitted.

During school hours, children stood in kinema queues. There should be a clause in the licences that school children must not be admitted during school hours.

The Mayor, Sir Basil Macfarland, said the points raised by Ald. Fox could be raised at meetings of the particular corporation committees concerned.

Paddy Pounds' Accident

Paddy Pounds, general manager of Irish Theatres, Northern Ireland, has been the victim of an unfortunate accident in his own home. He slipped and sustained a fractured arm in addition to other injuries. He is in a nursing home and is as well as can be expected.

George Raft has the role of a police detective in NOCTURNE, scheduled by RKO-Radio for Trade screening at Studio One on January 28 at 10.30 a.m.

U.S. HAS SIMILAR BODY TO C.T.B.F.

Formation of Motion Picture Foundation

UNDER the sponsorship of leading sections of the Industry, the Motion Picture Foundation has been formed to give the American film Industry a similar organisation to the C.T.B.F.

At a formation meeting in New Orleans, E. V. Richards was appointed permanent chairman, and a group of five committees set up to function pending a permanent organisation. These are: Co-ordination, under Barney Balaban; Scope, Karl Hoblitzelle; Finance, Sam Pinanski and Mitchell Wolfson; Organisation, Leonard H. Goldenson; Promotion and Public Relations, Charles E. ("Chick") Lewis, publisher, *Showmen's Trade Review*.

According to plans, the Foundation will seek to raise its funds within two years and will presently only cater for the exhibition and distribution branches. It will provide aid for the needy, educational benefits such as scholarships, medical and scientific research directed at the welfare of the individual and the Industry.

No contributions, it was stressed at the meeting, should be obtained through theatre collections.

New Appointment in Films Division, C.O.I.

Montagu Slater, who was Chief Production Officer of Films Division, Central Office of Information, has left to take up other activities. His successor is Miss Helen de Mouilpied, M.B.E., who for the last six years has been with Films Division.

Miss de Mouilpied in future will be concerned with planning and co-ordinating the production activities for the Division.

This Week's NEWSREELS

Commentary by the KINE.

January 6 Editions

CONTENTS

British Movietone News.—Refugee immigrants reach Palestine; Coal ownership transfer; Kids and their Coiffures; Chelsea Arts Ball.

Gaumont-British.—Coal ownership transfer; Daphne Walker skates in Prague; General Leclerc leaves for Indo-China; Refugee immigrants reach Palestine; Essex train smash; Chelsea Arts Ball.

Paramount.—Essex train smash; Refugee immigrants reach Palestine; Coal ownership transfer; Chelsea Arts Ball.

Pathe.—Chelsea Arts Ball; Ice Carnival at Wembley; Essex train smash; Rugby: France *v.* Scotland; Coal ownership transfer.

Universal.—Chelsea Arts Ball; the Frozen Rhine; Demolition work in Vienna; Belgian Congo water gala; Brussels Dancing Championship; Coal ownership transfer.

COMMENT

The State taking over the coal mines in Britain is the foremost story in all editions, with considerable footage being given to the ceremony at the headquarters of the National Coal Board. Shots include the speeches by Fuel Minister Shinwell, Premier Attlee and the hoisting of N.C.B. flag by Lord Hyndley. **Pathe** lay stress on the coal shortage crisis, with additional interviews with Blackburn cotton mill workers, whose factory has closed owing to the shortage, and a miner.

Another interesting item covered by all reels was the first post-war Chelsea Arts Ball.

The fatal Gidea Park train smash is touched upon by **Gaumont, Pathe** and **Paramount,** with shots of the wrecked trains and station, and policemen collecting personal belongings from the debris.

There is nothing in January 2 editions that can be termed front-page news; **Pathe** was the only company to score with New Year Messages from several prominent people, including Lady Megan Lloyd George, M.P., Sir William Darling and Sid Field.

January 2 Editions

CONTENTS

British Movietone News. — Trick cyclist at 76; Infant prodigy of the keys; Australian wrestling drama; French freeze-up; Interview with General Slim; G.I. quads.

Gaumont-British.—International greetings; Australian wrestling drama; British troops leave Indonesia; U.N.R.R.A. help for China; G.I. quads; French freeze-up; Giant rocket tests.

Paramount.—Father takes to wash-tub; Giant rocket tests; New York Spring hat fashions; Song birds from circus; Shannon air crash; G.I. quads.

Pathe.—Stage Door Canteen closes; Pope's New Year Blessing; New coal pit; Moslems return from Mecca; New Year Messages.

Universal.—Fox breeding in Alberta; G.I. quads; French island prison; French freeze-up; *Vanguard's* liberty men; Australian wrestling drama; Giant rocket tests.

FINANCIAL FACTS AND FIGURES *by V. J. BURTT*

New Offer to G.T. Preference Holders—Scots Investments Up

FEATURE of the kinema share market during the past week has been a further rise of 1s. 6d. to 29s. 6d. (a new high level), in the 6s. 8d. preferred shares of General Theatres on a City report that the few remaining public shareholders may get a fresh offer from Mr. Rank on the basis of about 35s. a share.

On that basis the shares would still give a yield of about 4½ per cent. on the latest fixed and participating dividend, which amounted to 22½ per cent.

I can obtain no confirmation of any coming offer. But it is quite feasible in view of the general cleaning up of internal affairs which is taking place throughout the whole of the Rank organisations.

In the case of the General Theatres Corporation both the 6½ per cent. and the 5½ per cent. debenture stocks have now been replaced by a 3½ per cent. debenture stock at considerable saving to the company. It is only natural, perhaps, that the Gaumont-British group, which control it, may seek to hold the whole capital.

Another feature was an advance of 5s. to £6⅜ by African Theatres, while Moss Empires, with a jump of 1s. 3d., reached a new high level at 47s. 6d. for the ordinary, while Odeon put on 6d. to 49s.

Moss Empires 3½ per cent. debentures rose 15s. to £105, and Odeon 4 per cent. debentures 10s. to £109, but British Lion Studio 4 per cent. debentures fell ¾ to £1 discount, and the 5 per cent. notes fell £1 to £1½ discount.

Scots 1946 Flotations

The kinema and entertainment Industry in Scotland received an increased degree of financial support last year.

New companies registered in 1946 in Edinburgh represented a capitalisation of £240,800 in 1946 as against only £160,100 invested in new companies in this field in 1945.

This increase is indicative of the general trend in flotation, last year's new company registrations in Scotland being the highest for 27 years.

Maurice Logan, director of Supreme Cinemas in Northern Ireland, has secured his licence for the Castle Cinema at Dungannon, despite opposition on the grounds of redundancy, and has opened the hall.

SHARE MARKET BAROMETER

	1945–46 High.	1945–46 Low.	Latest.	Change.
African Theatres Ord.	£6⅜	66/9	£6⅜	+ 5/-
Assoc Brit. Corpn 5/- Ord.	30/6	19/6	30/3	—
" " 6% Pref.	32/3	25/9	32/3	—
" " 4¼% Pref. Pf.	25/-	21/9	24/9	—
A.P.P.H. Ord.	46/3	25/6	45/-	—
Brit. & Dom. Films (12/-)	27/3	17/6	20/6	+ -/3
" " " 5½% Pref.	23/-	20/6	22/9	—
Brit. Lion 7½% Pref. (10/-)	17/-	11/3	15/6	—
Brit. Lion Studio Ord. (2/-)	—	—	5/6	—
" " 6% Cum. Pref.	—	—	26/-	+ -/3
Capital Prov. News (5/-)	20/6	4/9	18/6	— -/9
Cine Television "B" Ord.	6/7½	2/-	4/-	—
Dufay-Chromex Ord. (5/-)	6/1½	3/3	5/4½	—
Gaumont-British Ord. (10/-)	28/9	17/9	27/3	+ -/3
" " "A" Ord. (5/-)	18/6	9/9	13/3	+ -/3
" " 5½% 1st Pref.	28/9	21/6	28/6	—
" " 3½% Debs.	£109	£101	£109	—
General Theatres Prefd. (6/8)	29/6	12/6	29/6	+ 1/6
" " 3½% Debs.	—	—	£104	—
Kinemas Ord. (5/-)	12/7½	8/3	11/-	—
London & District (5/-)	8/6	6/9	8/3	—
Mde. Tussaud Def. (1/-)	6/9	1/4½	6/6	— -/1½
" " Prefd. Ord.	26/-	18/-	26/-	—
Moss Empires Ord.	47/6	39/3	47/6	+ 1/3
" " Cum. Pref.	25/6	22/9	25/6	+ -/3
Odeon Theatres Ord. (5/-)	52/-	34/6	49/-	+ -/6
" " 6% Pref.	30/-	25/3	29/6	—
" " 5% Debs.	£106½	£100	£104	—
P.C.T. 10% Cum. Pref.	41/9	34/3	41/-	— -/6
" 7½% "A" Pref.	33/9	30/-	33/9	—
" 7½% "B" Pref.	33/9	28/6	33/9	+ -/3
" Construction 7% Pref.	32/6	26/3	232/6	—
Scophony (5/-)	16/6	4/-	8/3	— -/3
Stoll Theatres Corpn.	23/9	13/4½	23/1½	+ -/1½
Twentieth Cent. Ord. (5/-)	5/1½	3/-	3/9	—
" " 6% Pref. (10/-)	—	—	11/6	— -/3
RECENT ISSUES.				
British Lion Ord.			6/3	—
Brit. Lion Studio 4% Deb.			1 disc.	— -/-¾
" " 5% Notes			1½ disc.	— -/1
Granada Theatres 1st Pref.			22/6	—
Moss Empires 3½% Deb.			£105	+15/-
Odeon Props. 4½% Pref.			24/6	—
" " 3½% Deb.			£106	—
" " 4% Deb.			£109	+10/-
United Entertainments Ord. (5/-)			11/9	—

FROM OUR CITY OFFICE

Palmerston House,
Bishopsgate, E.C.2
Telephone: London Wall 3431

RANK INVADES S. AFRICA

25 Per Cent. Holding in Consolidated Theatres

DESPITE the fact that rumours of a deal had been current over the last few weeks, the news that J. Arthur Rank had acquired 25 per cent. shareholding in African Consolidated Theatres came as a surprise to the South African Trade. Officials of African Theatres confirmed that the story was substantially correct, but refused to comment further on the news.

Coupled with this deal is the revelation by African Film Productions of plans for the erection of a £250,000 film studio at Parkmoor, Johannesburg, which will replace the existing studios at Killarney. Overseas technicians and film experts have arrived in Johannesburg to advise on the Parkmoor project, which is expected to be the largest studio in the Dominions, covering 2½ acres and with an estimated capacity of 10,000,000 ft. of film a year.

There is no doubt that the Rank interests will have a large say in these studios, particularly in view of the announcement of projected films to be made in South Africa by Arthur Rank, including "Diggers Republic," "Turning Wheels" and one as yet unnamed.

New Companies Registered

NEW PRIVATE COMPANIES

Nettlefold Studios, Ltd.—Registered December 23. Capital, £100,000 in £1 shares (50,000 5 per cent. cum. pref.) Proprietors and managers of film studios, theatres, etc. The subscribers (each with one share) are: Gordon Hudson, North Lodge, St. Leonards-on-Sea, hotel manager; and Geo. D. Midgley, The Old Rectory, Shephall, Herts, C.A. The directors are Geo. D. Midgley, Ernest G. Ray and Godfrey V. J. Maxted. Secretary: G. D. Midgley. Solicitors: Ellis Peirs and Co., 17, Albemarle Street, W.1. Registered office: 110, Cannon Street, E.C.4.

Palladium (Boundary Road), Ltd.—Registered December 21. Capital, £5,000 in 5,000 shares of £1 each. Kinema proprietors, etc. Solicitor: C. H. Kirwan, LL.M., Liverpool. Registered office: 1-3, Stanley Street, Liverpool.

Holloway Empire, Ltd.—Registered December 20. Capital, £5,000 in 5,000 shares of £1 each. To acquire the Holloway Empire, Holloway Road, N.7, etc. Jay Pomeroy (British, formerly Russian), of 56, Curzon Street, W.1, is the first director. Solicitors: H. Fishman and Co., 11, Margaret Street, W.1. Registered office: 141, Park Lane, W.1.

Olympia Films (London), Ltd.—Registered December 30. Capital, £1,000 in 1,000 shares of £1 each. Film producers, etc. Solicitors: Slaughter and May, 18, Austin Friars, E.C.

Four Star Film Co., Ltd.—Registered December 30. Capital, £100 in 100 shares of £1 each. Film producers, etc. The directors are: Albert A. Croney, Flat 22, 4, Grand Avenue, Hove; and Norman Gold, 47, Furze Croft, Hove, engineer. Registered office: 90, Shaftesbury Avenue, W.1.

New Films at a Glance

Title and Renters	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Behold Beatrice (Exclusive)—French.	75 min. (A)	Fernard Ledoux, Renee Faure.	Artistic sex drama. Characterisation and staging good and dubbing about perfect.	Attractive general booking (NC).
***Brief Ecstasy** (British Australasian) —British.	71 min. (A)	Paul Lukas, Hugh Williams, Linden Travers.	Triangle drama, conventional in plot. Strong feminine appeal.	Moderate second feature support (NC).
Cloak and Dagger (Warner)—U.S.	105 min. (A)	Gary Cooper, Lilli Palmer, Robert Alda.	Ambitious but belated atomic bomb espionage melodrama. Characterisation atmosphere and photography first-class, development slow.	Imposing box-office "catchpenny" (C).
***Hungry Hill** (G.F.D.)—British.	109 min. (A)	Margaret Lockwood, Dennis Price, Cecil Parker.	Omnibus period melodrama, a meticulous screen translation of Daphne Du Maurier's best seller of family and industrial strife in nineteenth century Ireland. Acting very good, direction resourceful, thrills big, feminine appeal strong.	Capital general booking (C).
Inside Job (G.F.D.)—U.S.	65 min. (A)	Preston Foster, Alan Curtis, Ann Rutherford.	Potted gangster melodrama culminating on a tinny moral note. Plot and staging cheap.	Very moderate second (NC).
Love Laughs at Andy Hardy. (M-G-M)—U.S.	93 min. (U)	Mickey Rooney, Lewis Stone, Bonita Granville.	Jolly domestic comedy drama, the first of the post-war Andy Hardys. Story good, characterisation resourceful.	Good general programmer (CC).
†**Margie** (20th Century-Fox)—U.S.	94 min. (U)	Jeanne Crain, Glenn Langan, Lynn Bari.	Warm and captivating "those were the days" Technicolor collegiate comedy drama, set in the rollicking twenties.	Excellent general booking (CC).
***Meet Me at Dawn** (20th Century-Fox)— British.	99 min (A)	William Eythe Stanley Holloway, Hazel Court.	"Gay nineties" romantic comedy, clumsily adapted from the French and set in a phoney Parisian atmosphere.	British box-office misfit (C).
***Mysterious Mr. Nicholson.** (Ambassadors)—British.	78 min. (A)	Anthony Hulme, Lesley Osmond, Frank Hawkins.	Honest-to-goodness British romantic crime melodrama. Plot a trifle far-fetched, but acting sound, direction resourceful and climax exciting.	Reliable quota thick-ear (C).
Seven Sinners (International)—British.	70 min. (A)	Edmund Lowe, Constance Cummings	Exciting comedy thriller. Originally reviewed in "Kine." July 2, 1946.	Average second feature booking (C).
That Way With Women (Warner)—U.S.	83 min. (U)	Sydney Greenstreet, Martha Vickers,	Quixotic comedy drama, a happy re-make of George Arliss's "The Millionaire."	Good general programmer (CC).
†**Time, the Place and the Girl, The** (Warner)—U.S.	103 min. (A)	Dennis Morgan, Jack Carson, Janis Paige.	Romantic comedy musical of show business lavishly staged and beautifully photographed in lush Technicolor. Story patchy, but cast resourceful.	Good average light booking. (C).

(CC) Excellent for Children. **(C) Suitable for Children.** **(NC) Not for Children.**

*** British Picture.** **† In Colour.**

Reviews for Showmen

HUNGRY HILL

General F.D. British (A). Directed by Brian Desmond Hurst. Featuring Margaret Lockwood, Dennis Price and Cecil Parker. 9,825 *feet. Release not fixed.*

OMNIBUS period melodrama, a meticulous screen translation of Daphne du Maurier's best seller of family and industrial strife in nineteenth-century Ireland. The well-stocked narrative, which, by the way, runs to three generations and ten thousand feet, is extremely well acted—Cecil Parker, Dennis Price and Arthur Sinclair are particularly good—and its many spectacular highlights are spaced and put over with precision and showmanship. Its moral is, perhaps, a trifle vague, but the wealth of surface action, artful character manipulation, robust feminine angle and shrewd understanding of the odd vagaries of the Irish temperament easily keep the interest at near-concert pitch. A money-spinner as a novel, its chances as a film are equally bright. Daphne du Maurier's record—she has "Rebecca," "Frenchman's Creek," "Jamaica Inn" and "Years Between" to her credit—is recommendation enough. Capital general booking.

Story.—In 1825 John Broderick, a wealthy industrialist, decides to sink a copper mine in Hungry Hill, Ireland. Morty Donovan, an old Irishman whose family had owned Hungry Hill long before the coming of the Brodericks, is against the project and curses John and his progeny. John imports Cornishmen to work the mine, and during a riot Henry, John's elder son, is killed. Later, Greyhound John, John's second son, marries Fanny Rosa, a fiery, strong-willed young woman, and they have four children. The oldest, Wild Johnny, inherits the mine, following the death of his father in an accident. He is spoilt by his mother and shows his gratitude by casting her aside. He, too, meets with a violent end and Fanny Rosa is all for prosecuting the Donovans, whose curse has remained unbroken throughout the years. However, reason finally prevails and the feud ends.

Acting.—Margaret Lockwood is a trifle "high-school" in the initial sequences, but her acting acquires dignity and power as the tale unfolds. No Sarah Bernhardt, she nevertheless contributes a sound all-round performance as Fanny Rosa. Dennis Price is excellent as Greyhound John—the film is not quite the same when he departs from the scene—and Cecil Parker and Arthur Sinclair have their moments as John, senior, and the vengeful Morty Donovan respectively. There are no serious blemishes in the supporting cast.

Production.—A slightly bloated, occasionally rambling and frequently angry film, it continually side-steps the feud between the Brodericks and Donovans to comment on the foibles of the Irish temperament. It also indulges in propaganda. But even though its cavalcade is inclined to straggle, its main theme is developed with sufficient clarity to hold and intrigue the masses. Its warning to indulgent mothers carries strong feminine appeal, while its spectacular highlights effectively amplify its salient dramatic situations. Daphne du Maurier is always good money's worth and Two Cities have done her and her legion of fans proud. Technically the equal of the best American film, its dimensions are indisputably box-office.

Points of Appeal.—Warm, exciting and thrilling story, very good charactrisation, convincing atmosphere, strong feminine angle and terrific title and author values.

MARGIE

Twentieth Century-Fox. American (U). Photographed in Technicolor. Directed by Henry King. Featuring Jeanne Crain, Glenn Langan and Lynn Bari. 8,425 *feet. Release not fixed.*

WARM and captivating "those were the days" Technicolor collegiate comedy drama, set in the rollicking, roaring 20's and gracefully accompanied by ear-tickling nostalgic song. The tale, told in flashback,

REVIEWS—continued on page 20

The LION'S ROAR

Contributed each week by Leo, of Metro-Goldwyn-Mayer.

Mr. Eric A. Johnston, President M.P.A.A., in a New Year article, eloquently emphasised a plea I have often made in this page.

* * *

Our job—and "our" means everyone employed in any section of this Industry—is to *sell* films as the greatest form of entertainment in the world.

* * *

Not one country's films by decrying those of another country.

* * *

Not "highbrow," tendentious or propagandist films at the expense of musicals or crazy comedies.

* * *

But films as a whole.

* * *

And what a wealth of material is to our hand. Who, for example, are the most popular people in the world ?

* * *

Who but film stars ?

* * *

You may have noticed—but it is worth emphasising to prove my point—the *Daily Express* report the other day that a radio announcer in the States asked his 15,000,000 listeners—old, young, rich, poor, male and female—"*Who is the most popular living person regardless of sex, nationality or religion ?*"

* * *

And the first six they chose in order of popularity were :—

Bing Crosby,
Frank Sinatra,
Pope Pius XII,
Eleanor Roosevelt,
General Eisenhower,
Father Flanagan.

* * *

The last named, you remember, in addition to his magnificent work in Boys' Town, was the hero of two of my most loved pictures (as portrayed by Spencer Tracy).

* * *

Most of the runners-up in the popularity poll were also film stars, or familiarised to the public by motion pictures.

* * *

But perhaps you may tell me that the more phlegmatic British public don't go mad about movie-stars like the Americans do ! Oh, no ? Remember the Royal Command Performance ?

Talking of the second most popular person in America, you will be seeing Frank Sinatra very soon in "TILL THE CLOUDS ROLL BY." He will sing in it his favourite number, "Old Man River."

* * *

The film has just arrived in London ; and the first reaction of a number of my British executives on seeing it was : "This isn't one great picture ; it's half a dozen great pictures rolled into one."

* * *

And indeed, apart from the life story of Jerome Kern, dramatically told and brilliantly played by Robert Walker as Kern ; Van Heflin as his greatest friend ; Dorothy Patrick (one of the brightest of my new stellar discoveries) as his wife ; and Lucille Bremer as the friend's wayward daughter—there are enough stars, songs and spectacular production highspots to glorify at least another five musicals.

* * *

Space is my enemy when I begin to talk about the other stars of "TILL THE CLOUDS ROLL BY" ; but here are just a few of them :—

* * *

Judy Garland, making her first screen appearance for a year, as *Marilyn Miller*.

* * *

Van Johnson, Kathryn Grayson, Lena Horne, Dinah Shore, Tony Martin, Virginia O'Brien, Cyd Charisse, the Wilde Twins——

* * *

——Angela Lansbury, with an important rôle as an English music-hall singer, and June Allyson in a "song and dance" part.

Which in turn brings me to the versatility of Miss Allyson. You see her on the left above (with Claudette Colbert) in an exceedingly dramatic rôle in "THE SECRET HEART," this week's London trade show, in which these two are co-starred with Walter Pidgeon.

* * *

And on the right, she's singing the title number of "TILL THE CLOUDS ROLL BY," with Ray McDonald.

* * *

I have already told you something about "THE SECRET HEART," and what I think of it, on this page.

* * *

Now I'm waiting, with the fullest confidence, to hear what *you* think.

* * *

Finally, June Allyson's versatility reminds me—if that charming girl will forgive my irreverence—of the story of the two old actors who were discussing their Art in the Bodega.

* * *

Said one : "No actor is worth his salt, laddie, who can't play a donkey's bottom and make the part stand out."

REVIEWS—continued from page 18

mainly concerns the innocent but chequered love-life of a shy, sensitive and bewitching young girl, who finally gets her man because of her inability securely to hoist her underwear. The original and entirely innocuous basic gag is delightfully handled by Jeanne Crain and cleverly punctuates the many tender and artfully timed sentimental twists and situations. A fragrant and laughable musical frolic, it's certain to charm and entertain the young and old (meaning the doddering forties) alike. Excellent light booking.

Story.—Margie, pretty motherless daughter of a slightly pompous small-town undertaker, lives with her forthright grandmother, Mrs. McSweeny. She attends Central High School and has a crush on Professor Fontayne, the handsome French master. Roy Hornsdale, a poetry-spouting, sniffling student, is Margie's standby beau, but he is hopelessly outclassed by Fontayne. Margie takes her lessons seriously and is the leader of the college debating society, but keeps neglecting to renew some essential elastic. As a result, her nether garments are continually falling down Naturally, the many "accidents" cause considerable embarrassment to Margie and her escorts, but, after suffering a few poignant heartpangs, Margie finally lands Fontayne. How much she owes to her truculent underwear is wisely left to the imagination.

Acting.—Jeanne Crain is a winsome, appealing and exceedingly pretty Margie. She easily gives her best performance to date and handles the sentimental and the humorous asides of the refreshing tale with equal skill and charm. Glenn Langan, a real hunk of man, will quicken the pulse of the average woman fan, as Fontayne, and Esther Dale contributes a flawless cameo, as the stalwart grandma McSweeney, while Barbara Lawrence and Conrad Janis, newcomers to us, are simply terrific, as a couple of exuberant, late 1920's, rug-cutters. Clever casting is, it will be observed, not the least of the film's many outstanding attributes.

Production.—The picture, unfolded in retrospect, starts with Margie, a 30-year-old mother, and her teen-age daughter rummaging in the attic of their home. They come across an album containing snapshots of Margie's college and courting days and the daughter persuades mother to reminisce. The real story begins here and its background contains a complete and colourful impression of the late 20's, the days of flagpole squatting, the Charleston, Herbert Hoover's first Presidential campaign, raccoon-coated students and spectacular dance jamborees. Both the direction—the dovetailing is perfect—and staging combine showmanship with good taste, and the song numbers are irresistibly nostalgic. The catchy mnemonic strains of "Three O'Clock in the Morning," "Charmaine," "April Showers," "I'll See You in My Dreams," "Margie," and a host of other old favourites, subtly accompany every salient comedy and dramatic situation. "Margie" is perfect family and, for that matter, general entertainment.

Points of Appeal.—Delightful story, sensitive and showmanlike treatment, excellent characterisation, compelling heart interest, lavish staging, catchy tunes, Technicolor and ingratiating title.

MEET ME AT DAWN

20th Century-Fox. British (A). Directed by Thornton Freeland. Featuring William Eythe, Stanley Holloway and Hazel Court. 8,883 feet. Release not fixed.

"GAY-NINETIES" romantic comedy, clumsily adapted from the French and set in a completely phoney Parisian atmosphere. Its hanky-panky concerns the chequered courtship of a gay young professional duellist and the high-spirited daughter of a crusading editor, but the cast is much too English to bring out the full flavour of the mixed, not to say melancholy, pseudo-French repast. About as piquant as pigs' trotters, it's unlikely to create much of a furore anywhere. British box-office misfit.

Story.—Charles Morton, a young professional duellist, spends his days fighting for other people's honour and his nights with accommodating women. He and Emile, his faithful friend and manager, are nearly always broke, but something usually turns up. Charles' latest commission is to "insult" and challenge Senator Philippe Renault, a forthright politician. Renault's rivals want him out of the way for a few months. Charles meets Gabrielle, attractive daughter of Georges Vermorel, a fiery editor, at the 1900 Exhibition while engineering his duel with Renault and the two become firm friends. Vermorel learns that there is a woman behind the scenes and writes up a lurid story, citing a mysterious Madame X. He little knows that Madame X is his own daughter, but a spot more duelling finally clears the air. Axes are buried and Charles decides to go straight after marrying Gabrielle.

Acting.—William Eythe, as Charles, displays more confidence than experience, and Hazel Court, although easy on the eyes, as Gabrielle, still has a lot to learn. The two are unlikely to cause Alfred Lunt and Lynne Fontaine any sleepless nights. Stanley Holloway gets a few laughs as Emile, but would have been more at home handling his musket. The rest are about as French.

Production.—Here we have a film which should have been made by Lubitsch with an international cast. To expect a young American actor, 21 English actors and actresses and an American director to turn out a saucy and subtle French farce is optimistic to a degree, and needless to say, the impossible is not achieved. The players try hard enough and the staging is elaborate, but atmosphere is entirely lacking. A rissole rather than a tasty tit-bit, it's a salutory hint to British studios to stick to British subjects.

Points of Appeal.—Elaborate staging, intriguing though vague title, solid paper cast, and quota angle.

LOVE LAUGHS AT ANDY HARDY

M-G-M. American (U). Directed by Willis Goldbeck. Featuring Mickey Rooney, Lewis Stone and Bonita Granville. 8,417 feet. Release February 17, 1947.

JOLLY domestic comedy, the first of the post-war Andy Hardys and quite a human and amusing affair at that. It describes Andy's latest romantic adventure and in between its exuberant gags it carries a timely message for the young ex-Serviceman. A reunion of old friends, as well as enjoyable light entertainment, it is certain to be cordially received by the family and populars. Good general programmer.

Story.—On getting his discharge from the army, Andy, high-spirited son of Judge Hardy, resolves to return to college and complete his education. The big attraction is Kay Wilson, a glamorous student, but shortly after Andy's arrival Kay informs him that she is going to marry Dane Kittridge, a fabulously wealthy steel magnate. The news is a big blow to Andy and he decides to give up study and seek a quick fortune in South America. Judge Hardy does his best to dissuade his disillusioned son, but Andy is adamant. However, a last-minute twist and another girl finally drive Andy back to his law books.

Acting.—Mickey Rooney, the Peter Pan of the screen, retains his form as Andy and Lewis Stone and Fay Holden also succeed in preserving continuity of character as Judge and Mrs. Hardy. The newcomers are good, too.

Production.—The Andy Hardy films have been out of circulation during most part of the war, but happily they are back in production again. This is the first off the assembly lines and it is good homely fun. The giddy tale of unrequited love is strongly reinforced with boisterous gags.

Long may the series prosper!

Points of Appeal.—Cheery, topical story, clean fun, engaging sentiment, excellent characterisation and big star, title and series values.

THAT WAY WITH WOMEN

Warner. American (U). Directed by Frederick de Cordova. Featuring Sydney Greenstreet, Martha Vickers and Dane Clark. 7,538 feet. Release not fixed.

QUIXOTIC comedy drama, a happy and propitious re-make of George Arliss's "The Millionaire." Its story reveals what happens when a wily yet big-hearted motor magnate secretly emerges from retirement, buys a half-interest in a garage and goes to town with his anti-capitalist young partner. There are many amusing twists and they make good clean fun. Sydney Greenstreet takes a holiday from thrillers and is thoroughly amusing as the amiable tycoon. The supporting cast and staging are up to specification, too. Good general programmer.

Story.—James P. Alden, car magnate, is forced to retire by his fussy wife and overcautious doctor. He finds inactivity intolerable and secretly buys a half-interest in a ramshackle gas-station under an assumed name. His partner, Greg Wilson, is a lusty, but class-conscious young war veteran. Carter Andrews, a smooth young man, is chasing Marcia, Alden's haughty daughter, but she little knows that he is a member of The Citizen's Protection Committee, an out-and-out racket. The Committee get to work on the gas-station, but bite off more than they can chew.

Acting.—Sydney Greenstreet is an amusing, human and forthright Alden; and Martha Vickers, a well-built, if somewhat inexperienced, actress, and Dane Andrews score minor points as Marcia and Greg.

Production.—The play adheres more closely to the stage than real life, but, although it frequently employs theatrical artifice—and violence—to prove that the self-made man is not quite so black as he is painted, its whitewashing shrewdly combines with a keen knowledge of mass psychology. Easy and impressive stellar characterisation, neat by-play and good atmosphere work, the engaging and entertaining oracle. Its "U" certificate endorses its obvious family and popular appeal.

Points of Appeal.—Intriguing, funny and exuberant story, very good characterisation, good title, popular cast and "U" certificate.

INSIDE JOB

General F.D. Universal. American (A). Directed by Jean Yarborough. Featuring Preston Foster, Alan Curtis and Ann Rutherford. 5,922 feet. Release not fixed.

POTTED gangster melodrama, culminating on a tinny moral note. The plot contains a bit of everything, including a small boy and a dog, but its mixture of sentiment and rough-stuff is much too clumsily handled to impress other than the very unsophisticated.

Story.—Eddie Norton, an ex-convict, and his wife, Claire, take temporary jobs at a big departmental store. Bart Madden, a racketeer, recognises Eddie and forces him to agree to take part in a plot to rob the stores. Eddie, assisted by Claire, gets away with a quarter of a million dollars, but he and his wife decide to stick to all of their ill-gotten gains. They hide-out in a small apartment and become friendly with Skipper, young motherless son of Thomas, a cop. Bart eventually catches up with them and there is gunplay in their flat. Thomas is badly hurt, but succeeds in mortally wounding Bart. Eddie and Claire sacrifice their chance for freedom to attend to Thomas and are rewarded with a comparatively light sentence.

Acting.—Preston Foster is Bart, Alan Curtis is Eddie and Ann Rutherford is Claire, and all three deserve a better break. Jimmie Moss, yet another American infant prodigy, plays Skipper.

Production.—The hardboiled tale is heavily plastered with sentiment, but the set-up is far too obvious to make either good tear-jerker or hair-raising thriller.

Pionts of Appeal.—Title, cast and footage.

REVIEWS—continued on page 24

HUNGRY
HILL
with MICHAEL DENISON · F. J. McCORMICK · EILEEN CROWE
JEAN SIMMONS · PETER MURRAY · DERMOT WALSH
Directed by BRIAN DESMOND HURST · Produced by WILLIAM SISTROM
In charge of production: F. DEL GIUDICE
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FORD · BLAIR

GALLANT JOURNEY

CHARLIE RUGGLES · HENRY TRAVERS

JIMMY LLOYD

Original Screenplay by BYRON MORGAN & WILLIAM A. WELLMAN

Produced and Directed by WILLIAM A. WELLMAN

●

LONDON TRADE PRESENTATION
STUDIO ONE, OXFORD ST., W.1.
TUESDAY, JANUARY 14th,
10.45 a.m.

COLUMBIA PICTURES

REVIEWS—*continued from page 20*

MYSTERIOUS MR. NICHOLSON

Ambassadors. British (A). Directed by Oswald Mitchell. Featuring Anthony Hulme, Lesley Osmond and Frank Hawkins. 7,106 *feet. Release not fixed.*

HONEST-TO-GOODNESS British romantic crime melodrama, crisply covering the escapades of a modern "Raffles." Its plot, which hinges on the hero's striking resemblance to a crook, is unabashed "penny dreadful," but the leading players are reasonably convincing and the direction is not lacking in resource. Starring Anthony Hulme (Paul Temple of radio fame) and adequately staged, it carries sufficient thrills to keep the populars on the *qui vive*. Reliable quota "thick-ear."

Story.—Sir James Cartreis, a wealthy man, is found murdered by pretty Peggy Dundas, secretary to a firm of solicitors, shortly after he had altered his will. Pinned to his body is a note signed "V.L.S." The initials are those of Nicholson, an Englishman known as the Continental Raffles. Nicholson is interviewed by Inspector Morley, but has a cast-iron alibi. Nevertheless, he agrees to help the police and a hunt starts for the mysterious leader of a gang of cut-throats who has been using Nicholson's trade-mark. The fact that Rayburn, one of the gang, bears a striking resemblance to Nicholson complicates matters.

Acting.—Anthony Hulme plays the dual rôle of Nicholson and Rayburn, but although he gets little help from the camera, his is not at all a bad performance. Lesley Osmond shows promise as Peggy, and Frank Hawkins, Douglas Stewart and Andrew Laurence make the most of their chances in direct support.

Production.—The melodrama is embellished with a music-hall sequence, starring a clever dog act, and robust low-dive sequences, complete with song, and these, together with a rousing penultimate scrap, give colour to the crowded narrative. Potted serial, sturdily fashioned on Paul Temple lines, it's pretty certain to register in popular and industrial halls. It's a nice hunk of quota, too.

Points of Appeal.—Lusty, actionful story, sound and exuberant teamwork, adequate staging, well-timed thrills, intriguing title and quota ticket.

BEHOLD BEATRICE

Exclusive. French. Directed by Jean de Narguenat. (A). Featuring Fernand Ledoux, Renee Faure and Jules Berry. 6,940 *feet. Release not fixed.*

ARTISTIC sex drama about a middle-aged medico's hopeless infatuation for a young girl. There is more to the play than that which meets the eye and addresses the ear, but, even so, there is little fear of its subtleties being missed by the average woman fan.

Story.—Professor Mallory, a nerve specialist, provides a home for Beatrice, orphaned child of an old friend. In due course, he finds himself very much in love with her, but hasn't the courage to propose. When Beatrice eventually finds a suitor in Jack Richardson, son of a diplomat, Mallory, now consumed by jealousy, hints that Beatrice is his mistress. Beatrice cannot account for Jack's sudden slighting of her, nor glean why Mallory has never officially adopted her. She has another admirer in Jose, a revue producer, but Mallory disposes of him, too. Finally, Beatrice learns of Mallory's crazy infatuation for her and agrees to marry him out of gratitude. However, it slowly dawns on Mallory that spring and autumn cannot be successfully mated and he walks out of her life for good.

Acting.—Renee Faure is responsible for an intelligent and moving portrayal as Beatrice, while Fernand Ledoux succeeds, in spite of a few histrionic lapses and exaggerations, in winning sympathy as Mallory.

Production.—The opening is a little vague and towards the end a few situations are overplayed, but otherwise the film makes its point clearly and without fuss. Its grip on the emotions is steady and a particularly wide range of settings, covering all phases of life in French society, effectively frames its warm and engrossing sex interest. It's a woman's film for all its alien background.

Points of Appeal.—Human and intriguing story, good characterisation, elegant staging and compelling feminine interest.

THE TIME, THE PLACE AND THE GIRL

Warner. American (A). Photographed in Technicolor. Directed by David Butler. Featuring Dennis Morgan, Jack Carson and Janis Paige. 9,440 *feet. Release not fixed*

ROMANTIC comedy musical of show business, lavishly staged and beautifully photographed in lush Technicolor. True, its story of a struggle to put on a big Broadway spectacle has a familiar ring, but luckily the leading players are extremely versatile and their tireless and resourceful teamwork enables it to survive a sticky start and blithely trip to an evergreen and glittering happy ending. Good average light booking.

Story.—Steve Ross and Jeff Howard, a couple of genial song-and-dance men, feverishly prepare to open "The Bamboo Club," a new Broadway rendezvous. John Braden, a wealthy oil man, is their backer, and he is in love with Elaine Winters, one of Steve's girl friends. Vicki Cassel, budding opera singer granddaughter of homely maestro Ladislaus Cassel, lives next door, and Martin Drew, her stuff-shirt manager, objects to the noise and threatens Steve and Jeff with an injunction. Jeff then gets Steve to make up to Vicki, the idea being to get her and her grandfather to lift the ban.

Acting.—Dennis Morgan has a way with him and sings adequately as Steve, Martha Vickers looks good as Vicki, and S. Z. (Cuddles) Sakall does his familiar stuff as Ladislaus, but it is Jack Carson, cast as Jeff, who is the real hit of the show. He wisecracks and improvises brilliantly and skilfully marshals the team.

Production.—The initial sequences are almost completely barren of wit and melody, but immediately the leading players, and Jack Carson in particular, warm up, and Carmen Cavallaro and his Orchestra get going the old-time story and cliches are skilfully hidden beneath bright and snappy surface cracks and tasteful and extravagant musical and dance enesmbles. The staging is most elaborate and the Technicolor camera is exploited for all its worth. A magnificent eyeful, if nothing else, it represents a sound money-spinner.

Points of Appeal.—Happy-go-lucky plot, attractive and versatile cast, catchy tunes, lavish staging and, above all, Technicolor.

CLOAK AND DAGGER

Warner. American (A). Directed by Fritz Lang. Featuring Gary Cooper, Lilli Palmer and Robert Alda. 9,557 *feet. Release not fixed.*

AMBITIOUS yet, at the same time, belated atomic bomb romantic melodrama, illustrating with considerably more pains than punch the adventures and misadventures of an American Secret Service agent. Staged in spy-ridden Switzerland and Italy during the hectic early days of World War II, it has exceptionally good characterisation, atmosphere and photography, but allows the moths to collect in the middle of its story. Exciting in parts, it would have been twice as good if it had been a couple of reels shorter.

Story.—During the early part of World War II the American Office of Strategic Services gets wind that the Germans are making an atomic bomb. Alvah Jesper, professor of physics, is recruited and sent to Switzerland to investigate. The assignment makes him a "cloak and dagger" boy, the name given to all O.S.S. operators. Jesper contacts Katerin Loder, famous Hungarian scientist in Zurich, but before she can impart any valuable information she is kidnapped by the Gestapo. Jesper gives chase, but is unable to save Katerin's life. Jesper's next move is to Italy, where he joins forces with Pinkie, Gina and Marsoli, staunch partisans.

Acting.—Gary Cooper is every inch the strong, silent story-book hero as Jesper, Lilli Palmer impresses in her first American film as the brave and beautiful Gina, and Robert Alda, Vladimir Sokoloff, Dan Seymour and Helene Thimig seldom put a foot wrong.

Production.—Director Fritz Lang handles the opening scenes brilliantly. The journey from the quiet campus in America, where Jesper resides, to Switzerland is accomplished with alacrity, and many alleged tricks of the espionage trade are revealed in exciting drama. Unhappily, early promise is not fulfilled and immediately the tale invades Northern Italy novelettish romance is permitted to impede subsequent action. The tame and protracted love scenes show up the boys' book plot and take the edge off many intended thrills. However, the film leaves nothing to chance when it comes to title and star values.

Points of Appeal.—Good characterisation, atmosphere and photography, exciting opening, popular romantic angle, occasional thrills, big star values and irresistible title.

Reissues

SEVEN SINNERS

International. British (A). Directed by Albert de Courville. Featuring Edmund Lowe, Constance Cummings and Thomy Bourdelle. 6,265 *feet. Release not fixed.*

EXCITING comedy-drama co-ordinating murder and train wrecking in mysterious sequences. During carnival celebrations in Nice, Harwood, member of an American detective agency, discovers Wagner dead in his hotel bedroom. Joined by Caryl Fenton, he attempts to investigate; meanwhile, the body is removed.

Uncut or re-edited, the summing-up of the KINE. review of July 2, 1936, "romantic comedy thriller with a generous amount of popular surface entertainment" still stands.

Points of Appeal.—Exciting plot, big thrills, snappy comedy relief, first-rate teamwork by popular stars.

BRIEF ECSTASY

British Australasian. British (A). Directed by Edmund Greville. Featuring Paul Lukas, Hugh Williams and Linden Travers. 6,447 *feet. Release not fixed.*

ROMANTIC drama incorporating the hopes and fears of a triangular love setting. Helen Norwood, a student, meets Jim Wyndham, an aviator, they fall in love immediately and Jim departs for Ceylon. Failing to receive his cable of proposal she marries Paul Bernardy, a famous scientist. Jim returns and the fires of doubt are fanned by Paul's jealous housekeeper, and, confronted with circumstantial evidence, Helen is convinced of the wisdom of her choice of husband. The KINE. of August 19, 1937, states: Thanks to good acting and appropriate atmosphere, it covers its conventionalities well enough to establish emotional reaction. Uncut or re-edited, the feminine angle remains.

Points of Appeal.—Time-honoured plot, good cast, feminine appeal and star values.

Short

GENERAL F.D.

FABRICS OF THE Future. British (U). This Modern Age Series. Two reels. Release not fixed.—Expertly assembled interest featurette, graphically describing the big threat to the world's wool trade by the fast-growing synthetic yarn and fabric industries. Until the turn of this century, wool was the cornerstone of the commonwealth, but to-day its supremacy is being seriously challenged. The history of the old industry and the birth of the new, clearly illustrated, form the warp and woof of an outstanding and propitious featurette. Excellent British short.

Obituary

C.E.A. PAYS TRIBUTE TO A VETERAN

W. S. Chamberlain of Bristol

AT the funeral of W. S. Chamberlain, former Bristol exhibitor, whose death occurred during Christmas week, the Bristol branch C.E.A. was represented by S. W. Savery, secretary, J. D. Atkinson, treasurer, and A. B. Atkinson, past-chairman. The funeral service was held at Portishead, and the interment at Easton-in-Gordano churchyard, Somerset.

W. S. Chamberlain was the father of Coun. F. G. W. Chamberlain, chairman of Bristol C.E.A.

R. Pareezer

The death took place very suddenly at mid-day on Christmas Day of Reginald Pareezer, managing director of the Theatre De Luxe, St. Andrews, Norwich, at his home at 11, Richmond Court, Thorpe-next-Norwich. Mr. Pareezer was well known in entertainment circles in East Anglia, having had theatrical interests at King's Lynn, Lowestoft and Norwich.

The funeral took place on December 30 at St. Andrew's Church, Thorpe.

Members of the family present included the widow, Miss June Pareezer (daughter), A. L. Pareezer (manager of the Gaumont, Coventry, brother), and Mr. and Mrs. S. H. Harwood, of Ecuador. The staff of the Theatre de Luxe, Norwich, together with representatives of the Eastern Counties Branch of the C.E.A., of which Mr. Pareezer was an active member, also attended. The Lowestoft Amateur Operatic and Dramatic Society were also represented.

B. G. Vale Bereaved

Benjamin G. Vale, one of the older generation of the members of renters and exhibitors in the Midlands, received many sympathetic messages from his former colleagues in the great loss he sustained by the death of his wife. Among those who attended the funeral at Quinton Cemetery on Wednesday of last week were Vic. Jones (20th Century-Fox) and C. W. Hutchin (Walturdaw), two of his oldest trade friends.

Harvey Clough

Harvey Clough, who for many years was connected with the Manchester branches of Universal and Columbia, died a few days ago, at the age of 52. He had been connected with the kinema trade all his life and up to 1920 was on the exhibiting side.

He was one of the original members of Lancashire Cinema Old Boys' Association and was a member of the Composite Lodge of Freemasons. Many members of the Trade attended the service prior to the cremation at Manchester Crematorium on December 31.

Another example of the Trade's energetic campaigns to canvass votes for Sunday kinemas is illustrated in this powerful display at Capitol, Bolton —one of many designed by Harry Murray of Odeon. Every kinema in town carried similar slogans, which contributed greatly to the success of the campaign

ON THE SOCIAL SIDE

Odeons' New Year Party: Midland Managers' First Post-War Function

THE combined staffs of nine North London Odeon theatres held a New Year party and dance at the Odeon-Astoria, Finsbury Park, last Saturday evening.

Over 400 guests were entertained with a series of novelty competitions, surprise items and a first-class cabaret. A quiz programme produced one of the many amusing interludes of the evening.

C. H. Wood, manager of the Astoria, was congratulated, together with his fellow managers, for their successful efforts in producing an enjoyable staff party. Proceeds in excess of expenses will be donated to the C.T.B.F.

Bristol Staff Dance

The first post-war staff party of the Embassy, Clifton, Bristol, was held on New Year's Eve. Organised by G. T. S. Hardy, foreman, and Mrs. E. Smart, café manageress, members of the staff and their friends sat down to supper after the kinema closed. This was followed by dancing in the Embassy ballroom.

During the evening, J. E. Williams, the manager, was presented with an initialed leather toilet case as a New Year gift from the staff.

A.B.C. Get-Together

The first post-war social gathering organised by the Midland area circuit of A.B.C. took place on New Year's night at the Golden Eagle Hotel, Hill Street, Birmingham. Managers, assistant managers and relief managers from the houses in Birmingham, Walsall, Wolverhampton, and other Midland towns, together with their relatives, made up a company of 150 for the three hours' programme arranged by Midland area supervisor, U. Rainero and his entertainment committee.

All voted the 45-min. cabaret staged by a few of the Birmingham managers to be one of the outstanding features of the enjoyable function. During an interval, H. Lea Morgan (Forum, Birmingham) handed to Mr. Rainero a set of golf clubs as a token of the esteem in which he is held by all serving under him.

Lancs Old Boys "Do"

First event in the New Year programme of Lancashire Cinema Old Boys' Association will be a dinner and dance to be held at the Denmark hotel, Manchester, on January 24. The organising work is in the hands of Fred Baldwick, of the News Theatre, Manchester.

G.-B. Dance to Aid C.T.B.F.

A Gaumont-British kinema ball is to be held at the Tower Ballroom, New Brighton, Wallasey, on January 23. Dancing will be from 9 p.m. to 4 a.m., and the proceeds will go to the G.-B. Benevolent Fund.

Exclusive Has Two West End Runs

Two new films holding important positions in Exclusive's line-up of 1947 releases are due to open West End run on January 12.

They are "Crime Reporter," featuring John Blythe, the first of a series of fast action short "features," and "Skiffy Puts to Sea," a comedy travelogue concerning a Thames-side character who takes a trip to the Continent and back.

Both films are to have early circuit releases.

Letters to the Editor

THE INDEPENDENTS' QUANDARY

Referendum to Decide the Issue

DURING the many years which I have read the reports of C.E.A. proceedings, it has made me realise how constantly the independent exhibitor has, paraphrasing the new song, "Been Running Around in Circles Getting Nowhere." The latest effort to achieve a static state from that of the circular motion is in relation to the much-mooted formation of a separate section within the C.E.A. for independent exhibitors. The article appearing in the KINE. of January 2 hits many nails slap on their heads and "don't arf make yer think."

Independent exhibitors never have had 100 per cent. unanimity either of thought, action or agreement—how then could they function as an effective independent body?

To satisfy the "independent" advocates, I suggest that an immediate referendum of all "independent exhibitors" would decide the issue for or against a separate section—at least it would short-circuit a surfeit of endless and useless discussion.

ROBERT C. FREEMAN.
Tower Picture Palace,
Hull.

The Voice of the Forgotten Men

From the sparsely attended meeting of the Separate Section held at the Tivoli on January 5 one gets the impression that the majority of managers, especially those previously present, have lost interest.

Relief, house and assistants were conspicuous by their absence, but I am sure that a few more would have turned up had they known that *one* or *two* house managers or assistants would become members of the committee!

Chairman W. Fuller is to be congratulated and thanked for remembering that there are other grades than resident managers—but surely he must have heard of us before?

P. TEPER, Relief Manager.
15, St. Andrew's Mansions.
W.14.

Quimby to Control M-G-M Shorts Output

Fred C. Quimby has been appointed head of the M-G-M short subject department at the Hollywood studios. In addition to producing 16 Technicolor cartoons annually, Quimby will produce six John Nesbitt "Passing Parades" and four two-reel specials.

Also included in the programme will be ten Pete Smith Specialities produced by Pete Smith, and 12 Technicolor Traveltalks produced by James A. Fitzpatrick.

Bexhill Corporation is to discuss permanent Sunday opening with representatives of the Sussex C.E.A.

This week is party week . . .

The staff of Alliance Studios, Hammersmith, seen in a picture, exclusive to the KINE., at this week's New Year supper-dance-cabaret party. Producers, plasterers and their wives and families joined in the fun

STUDIO NEWS AND VIEWS

Two Cities is Faced With Its Biggest Planning Problem: Peak Writers

TWO Cities has more productions scheduled for the next 12 weeks than present studio and, in particular, Technicolor facilities can adequately cover. Managing director F. Del Giudice, who is returning from Switzerland for the "Hungry Hill" Press show this week after a lengthy holiday-with-business trip, is faced with no small planning problems.

Denham has three Two Cities pictures on the floor—"Fame is the Spur" (set to end a month over schedule on January 15) and "Uncle Silas" and "October Man" (both of which are unlikely to be off the floors before March).

Two Cities stated last week that Laurence Olivier will make "Hamlet," starting in March. It is expected that this will be in colour—if Technicolor is available. And Two Cities is also producing Anatole de Grunwald's new subject, "The Dandy," which is set to follow "October Man" or "Uncle Silas," and has been announced as a colour film.

Piled into the early schedule is Peter Ustinov's "Vice-Versa," to be made by the same youthful unit which made "School for Secrets." This will start on February 2. Also put down as an early must is W. P. Lipscomb's "A Closed Carriage."

Casting is, I am told, a major problem. Some artists—and for that matter, many technicians—have commitments for later in the year.

KORDA HAS COLOUR CAMERAS

SIR ALEXANDER KORDA, as I reported some weeks ago, is asking for considerable Technicolor facilities. He has a formidable line-up of subjects for 1947.

Already set for Korda is "Bonnie Prince Charlie" at Sound City.

Cineguild has started "Blanche Fury" in Technicolor at Pinewood, and Sydney Box is asking for colour facilities at the Bush as soon as possible. The Archers will make "Red Shoes" in Technicolor, starting with European location in the Spring—possibly late March.

And Launder and Gilliat are anxious to start their first Technicolor film soon—"Blue Lagoon."

But there are colour facilities for only four units at a time.

This New Year "pile up" emphasises two things:—

The colour situation must be cleared up speedily. More should be done to investigate the possibilities of using Agfacolor or some other process to supplement present shortages and increasing demands.

Producers must keep a tighter grip on schedules, many of which still show no sign of reaching reasonable proportions.

PEAK PLANS

PEAK FILMS will start a new picture at Worton Hall next month. The story, based on the present deals in foreign currency, has been written by Robert Westerby, promising young author of "A Magnum for My Mother," who is now on contract to the company.

It is hoped that Michael Rennie—now signed to Maurice Ostrer—will be able to star in the picture.

The second story, which Westerby is now writing, will start in July.

Humphrey Knight, another contract writer, is working on a third picture. This, it is hoped, will be made in Technicolor, with location in Spain, in the summer months.

FIRST NIGHT WAS THE LAST NIGHT

IT WAS unfortunate that the first night of the Pinewood Music, Art and Drama Group pantomime, "Cinderella," was the last night. The show could have had a long run. It merited it.

I saw the performance last week in the specially built theatre on stage B. Everything, from acting to building the scenery, was done in the employees' spare time. The theatre had to be "struck" the following morning to make way for normal production routine.

No one in the studio escaped the wit in Geoffrey Woodward's script, which this art department man made to follow the original story with a film business background. First crack was about studio manager Hector Coward and Cinderella's turkey was naïvely labelled: "Shot by Rank."

Gainsborough put on a party for 750 children of its employees... to which Arthur Rank was invited. It was organised by C. Hillings (editorial) with projectionist Alf Davis as compere and C. Williams (carpenter), Bob Atwill (production) D. Walsh (electrician) and C. Wheeler (sound) as helpers

EXCELLENCE OF COSTUMES

THE EXCELLENCE of costumes was to be expected: but the high standard of acting from these amateurs surprised most of the audience. Cynthia Frederick, a production secretary, made a glamorous Cinders and Lillana Wilkie of the publicity department was ideal as the Prince.

Special mention for Phil Shipway as the "moving picture" on the wall and to Ivor Beddoes whose choreography for the Pinewood ballet was admirable.

Others in the cast: Victor Wark, Lawrence Knight, Bill Holmes, Maude Brown, Ian Matheson, Rita Beer, Leslie Wiggins, Tony Adcock, Phil Shipway, Nick Rivers, Dick Riches, Joan Warwick, Joan Goddard, Ann Irby, Ken Cousins, David Harris, Charles Knott, Joan Poole, Dick Riches, Molly Taylor, Jean McClelland, Stella Reed, Hazel Warris, Minta Morgan, Pat Burke, Doreen Curry, Marjorie Palethorpe, Jose Spinoy, Joan Avey and George Minns.

In the ballet: Janina Berynska, Beryl Leninaya, Mela Pagorova, Trisha Bydwolska, Joanna Pevralova, Doria Webova, Ilna Wilma, Juna Polinska, Audrea Fruinovich and Kaya Wilshinska.

Orchestra under the direction of electrician Tom Heathcote included: Sam Eastblake, Bert Fruin, Geoff Carter, Ron Horne, W. H. Williams, Roy Goldsmith, Harold Clark, Iris Smith, Gerry Beattie and Vivian Shaw.

Direction was by Valerie Turner, assisted by Lillana Wilkie. Stage manager was Mrs. J. Jaffray with Victor Wark as production manager. Costumes by Dorothy Edwards, Elizabeth Hennings and Elsie Withers. Make-up by George Blackler et Cie. Scenery painted by Bob White and Gerry Palmer. Property was by Betty Rigal with special props by Linda Yumasaki and Patricia Holmes. George Blackwell was kept busy with special effects. Decor and costumes were supervised by William Holmes. Kaye Wilshin was ballet mistress.

PINEWOOD HAD NEW LAMPS FIRST

F. V. HAUSER, the D. and P. engineering and electrical adviser, tells me that the reference to Nettlefold studio having led the way in the use of mercury vapour lighting, which appeared in the last "Studio Section," is not strictly accurate.

He says that D. and P. has done all the primary experimental work and has in its possession the original lamps of this type made in this country some eighteen months before Nettlefold had a tube.

Nettlefold, of course, put B.T.-H. high-pressure mercury lights into use on "The Crowthers of Bankdam" last July. This feature was made for the Rank Organisation by Holbein Films.

Hauser points out that although D. and P. is being made aware of

PINEWOOD STAFF'S PANTOMIME

Pinewood put on a pantomime, "Cinderella," last week. The full story is on the opposite page. In these pictures, exclusive to the KINE., Left: An after-the-show group which includes in the back row guests George Archibald, Tom White, Spencer Reis and Norman Walker. Top left: Producer Valerie Turner and script writer Geoffrey Woodward. Top right: Ian Matheson—an Ugly Twister—is stitched into his costume by Elsie Withers of wardrobe

all the G.E.C. experiments with the new lighting system, no experiment with the G.E.C. gear has been made in the studios.

NEW FILM FOR ISLINGTON

NEW SUBJECT for Islington now that "Dear Murderer" has finished is "When the Bough Breaks." Lawrence Huntingdon directs with Patricia Roc as star. Original story was by Moie Charles and Victor Herbert.

The film is set to start on Monday with Betty Box producing.

Bill Rowbotham—who pleased the critics with his stage performance in the revival of "Caste"—has a featured part.

These are the latest Gainsborough plans for the Bush: "Jassy," directed by Bernard Knowles, finished this week. "Holiday Camp" is set to end by February 1.

Director David Macdonald will start "Good Time Girl," starring Jean Kent and Herbert Lom, on January 20. Macdonald has recently returned from France where he spent several days looking for suitable location sites for "Snowbound," which he will direct later this year. He was accompanied on his French trip by Aubrey Daring, Gainsborough associate producer.

Casting and technical line-up is being set this week for "The Melody Lingers On."

"EDGE OF WORLD" AGAIN

HEAR THAT the ten-year-old "Edge of the World," made by Joe Rock Productions (now British National studios), is to be reissued in a week or two . . . in a brushed up version. Several members of the old unit have, in fact, been reassembled and a new track dubbed for producer-director Michael Powell.

John Seabourne was commissioned by Powell to prepare the reissue. Post-synching took only six days. The action is being slightly re-cut, no easy job since original negative material was lost during the war years.

Bill Williamson has re-written some of his music for the film.

Derek Twist, who edited "Edge of the World," is directing the current Archer film "Green Days and Blue Days."

Skeets Kelly, I remember, won particular praise from the Press for his fine job behind the camera . . . since then he has been a prisoner-of-war and has won the D.F.C.

For Syd Streeter, a first assistant director to The Archers, this remake brings back recollections. He was unit construction supervisor. Since then he won a directional job via unit manager for "One of Our Aircraft is Missing" and production manager on "The Life and Death of Colonel Blimp."

GAINSBOROUGH SETS ITS WINTER PROGRAMME: "EDGE" REMAKE

ABOUT PEOPLE

SIR ALEXANDER KORDA, according to actor **Robert Beatty**, is planning to open up studios in Canada. Beatty, my Canadian correspondent reports, is spending a holiday in his home town, Hamilton. Ex-B.B.C. announcer Beatty is on contract to British National.

Hear that the Rank organisation has acquired the rights of **Oscar Wilde's** "The Importance of Being Earnest" for early production.

Special effects man **Tom Howard** was wrongly credited with a job for Korda in a recent KINE. issue. **Ned Mann**, Korda special effects boss, points out that Howard and he get together on a purely friendly basis. Howard left Denham some time ago to help build up the M-G-M-British resources at Elstree.

David Niven is expected in Scotland by April, according to my Glasgow correspondent. Escape scenes for "Bonnie Prince Charlie" (Edward Black Production) are set for Skye.

Pleased to learn that **Miss Iside Head** is now with Maurice Ostrer as casting director for Premier Productions. As Gainsborough casting boss she was responsible for such pictures as "Caravan," "The Magic Bow" and "The Root of All Evil."

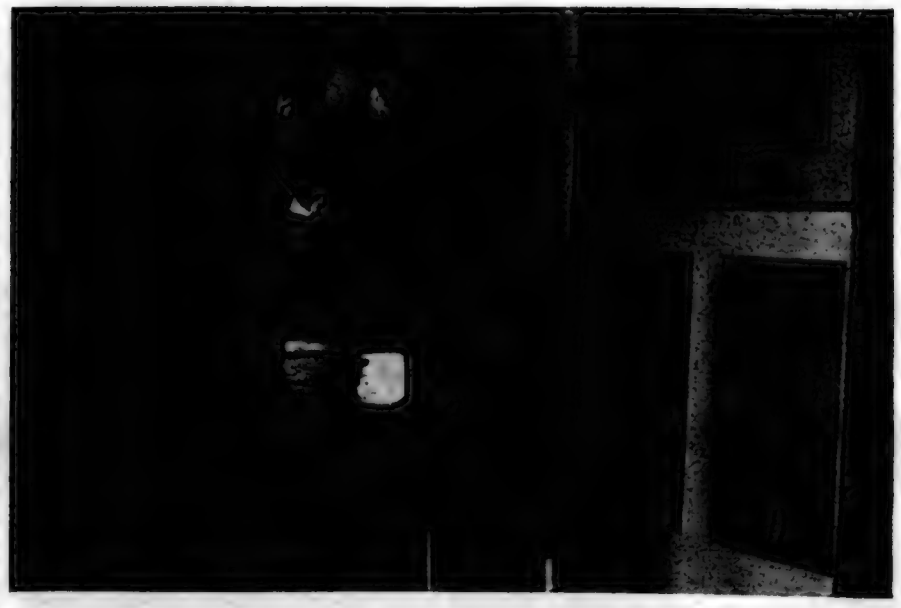
Winifred Holmes, new to the Film Producers' Guild staff as associate producer, was home talks producer for the B.B.C. from 1942-44. She has lectured extensively on English literature and Indian sociological matters. Her husband is director-producer **J. B. Holmes**.

Having resigned from the **Mark Rubens** group of production companies, **Michael F. Johnson**, who was production supervisor for Holbein's "The Crowthers of Bankdam," is taking his first long holiday in seven years.

Hear **Eric Portman**, now finished his rôle in "Dear Murderer," is to make a film in Paris.

This week's P.S.: New Year good-will story. Crowd artists were called for work at Denham on Christmas Eve. Job was cancelled when they arrived. Arthur Rank has now personally instructed these people to be given full pay for this occasion instead of the half pay due to them.

P. G. B.



Alistair Sim was one of the many visitors to the Pinewood Art Group's exhibition. He went, programme in hand, during a tea break on the CAPTAIN BOYCOTT unit

RKO-Radio's New Group Covers Wide Range of Subjects

SCHEDULE INCLUDES DISNEY'S LATEST

VARYING in subject material from Technicolor fantasy to strong action drama and sparkling comedy, the eight films selected by RKO-Radio for its New Year group of Trade screenings are regarded as among the most powerful ever handled by the company. The full schedule, spread over the next three weeks, opened at Studio One yesterday (Wednesday) with the showing of "A Game of Death."

Located in the jungle, this out-of-the-ordinary melodrama features John Loder, Audrey Long, Edgar Barrier and Russell Wade.

YOUR DATES WITH RKO-RADIO

January 9, **Splitface**, 10.30 a.m., Studio One.
January 10, **Melody Maker**, 10.30 a.m., Studio One.
January 13, **Vacation in Reno**, 10.30 a.m., Tatler.
January 14, **Song of the South**, 10.30 a.m., Tatler.
January 21, **King Kong**, 10.30 a.m., Studio One.
January 28, **Nocturne**, 10.30 a.m., Studio One.
January 29, **Lady Luck**, 10.30 a.m., Studio One.

Comedy of Errors

A thriller in the mystery class, "Splitface," to-day's (Thursday's) offering, is adapted from the adventures of the popular cartoon-strip hero, Dick Tracy, Detective. Morgan Conway plays the rôle of Dick Tracy, and others featured are Anne Jeffreys, Mike Mazurki and Jane Greer.

The group continues with Jack Haley's new comedy, "Vacation in Reno," which concerns a simple-minded treasure-hunter whose holiday in Reno, the divorce centre, is misunderstood by his wife.

Anne Jeffreys is featured as the wife, and the strong cast includes Wally Brown, Iris Adrian and Morgan Conway.

The comedy of errors finds Haley mixed up with a pair of bank robbers.

Melody and Laughter

Described as a light-hearted romantic comedy with strong musical appeal, "Melody Maker" is based on the magazine story "Adventures of 'Ding Dong' Williams," and young clarinettist and exponent of "hot" rhythm. The film features Glenn Vernon with Marcy McGuire, Felix Bressart, Anne Jeffreys and James Warren.

A Hollywood studio music department is the setting for the sparkling story, which concerns the troubles of a musical director who has to find someone to write a number for a film.

Fifty-Fifty Feature

Walt Disney's new romantic musical drama in Technicolor, "Song of the South," is the producer's first venture in feature-length films using the technique of merging "live" action with animated cartoon sequences. The famous Uncle Remus fables of Joel Chandler Harris form the basis of the story, and characters such as Brer Rabbit, Brer Fox and Brer Bear are translated to the screen in the animated cartoon sequences.

Uncle Remus is portrayed by James Baskett, and co-starred are two child actors, Bobby Driscoll and Luana Patten. Other featured players are Ruth Warrick, Lucile Watson, Eric Rolf, Hattie McDaniel, and Glenn Leedy.

"King Kong" Revival

The reissue of "King Kong," a first-class spectacle, has been arranged as a result of a continual demand since its original screening some years ago. "King Kong" was the last story written in Hollywood by Edgar Wallace, from an idea conceived by Merian C. Cooper. It was produced and directed by Merian C. Cooper and Ernest B. Schoedsack.

The remarkable technical work which brought a life-like representation of a huge ape, 50 ft. high, and other prehistoric monsters, to the screen aroused considerable interest. The story, with Fay Wray, Robert Armstrong and Bruce Cabot in the leading rôles, describes the finding of the monster ape on a remote tropical island, his capture and transportation to New York.

The New George Raft

George Raft has the rôle of a tough police detective in "Nocturne," a murder mystery with a strong element of suspense. Lynn Bari is co-teamed in the film, which was produced from a screenplay by Jonathan Latimer, detective-story writer.

It is the story of patient and sometimes dangerous investigation into the death of a famous Hollywood composer, with George Raft checking-up on ten beautiful women who were known by the dead man. Many Hollywood landmarks are used as backgrounds for the action.

A strong featured cast is headed by Virginia Huston, Joseph Pevney (New York actor-director in his first film rôle) and Myrna Dell. The picture was produced by Joan Harrison, formerly assistant to Alfred Hitchcock, and directed by Edwin L. Marin.

Romantic Comedy

Robert Young, Barbara Hale and Frank Morgan are given light comedy rôles in "Lady Luck," described as a sparkling romantic comedy, with gambling fever as its theme. A great deal of the action takes place in the "open" gambling town of Las Vegas, Nevada.

Robert Young appears as an inveterate gambler, who promises to reform on marrying anti-gambling Barbara Hale. Frank Morgan is said to give a delightful comedy performance as her grandfather. "Lady Luck" was produced by Warren Duff and directed by Edwin L. Marin.

One of the highlights of RKO-Radio's new group of presentations is MELODY MAKER featuring Glenn Vernon (centre) Marcy McGuire and Jason Robards, to be Trade shown at Studio One on January 10 at 10.30 a.m.

M-G-M Backs 1947 Product with National Press Campaign

LARGE-SCALE national newspaper and magazine advertising is the arrowhead of an ambitious and comprehensive publicity campaign launched by M-G-M for its 1947 product.

In addition to the Press angle, the elaborate scheme embraces a special force of exploitation experts resident in key areas throughout the country and for London, with its big floating population of Metropolitans and provincial visitors, a transport system advertising campaign covering underground railways and buses, and 48-sheet and 18-sheet poster sites.

Expenditure so far budgeted is well over six figures. The newspaper and magazine circulations concerned number many millions.

"Prominent among the advertising developments," says Sam Eckman, Jun., chairman and managing director of M-G-M, "will be the use of five-colour displays in national magazines, and it has been arranged that M-G-M pictures will be advertised in this way every month. Media chosen to date include *Illustrated* and *John Bull* (both in full colour), *Picturegoer* (in two colours) and *Woman*, and extensions of the scheme are being negotiated."

Regular national newspaper advertising includes prominent positions such as the front-page solus of the *Daily Mail*, the next publication of which coincides with the release of A. J. Cronin's "The Green Years" on January 6.

The visiting population of London's travellers is being catered for by central London poster sites and an Underground and 'bus campaign devoted mainly to solus situations.

In addition, plans are being completed for a national network of special publicity representatives resident in each of the important areas, who will specialise in practically every form of publicity for the big M-G-M 1947 programme.

"The studio has a record number of stars and featured players under contract and an unrivalled list of famous book and play properties," concluded Mr. Eckman. "The company's publicity campaign is designed to see that the maximum number of people know about them."

SEASON TICKETS FOR TRADE SHOWS

G.F.D.'s Revised Policy

G.F.D. has abandoned its recently announced policy of holding Trade shows exclusively in the G.B. Large Theatre and the projection room at 127, Wardour Street.

This decision has been taken by John Woolf, joint managing director of G.F.D., following the despatch of letters to exhibitors and *bona fide* viewers inviting them to apply for a season-ticket covering the company's screenings for the present year.

The large response to the scheme made it obvious that only by holding Trade shows in outside theatres could the demand be satisfied.

G.F.D. intends to issue the season tickets—an innovation that is welcomed by many exhibitors—and to extend the availability of the pass to all screenings held by the company for the Trade at all such venues as may be selected.

The first show to be held under the new "outside theatre" policy took place on Tuesday, January 7, when the Two Cities film, "Hungry Hill," was screened. Ordinary tickets were issued for this presentation, but the company's season passes will be posted to exhibitors in due course.

KINE SERVICE SECTION

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MUSIC · PEOPLE · TRADE SHOWS

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SHOWMANSHIP
KINE SERVICE SECTION

WILL all readers of this feature please check up on the number of mentions they have received recently? Looking through my records, it seems to me that there are a number of showmen who have qualified or who are on the verge of qualifying for Showmanship Certificates, or renewals of certificates.

I want these men to claim their certificates: the rules of the Company are that the onus is on the showmen to make the claim. On the other hand, I do not want, both for the individual's sake and the sake of the Company, to see membership either not taken up or allowed to lapse through forgetfulness or carelessness. Hence this reminder.

Most of you know the qualifications required for membership: six mentions within six months entitle you to membership for a year from the date shown on the certificate. This recapitulation of the rule will straighten the matter out for any who are doubtful about the conditions.

Now let us turn to the selection of the winner of the December monthly prize. This is always one of the most difficult to award, since during early December most showmen are greatly occupied in preparing for Christmas; and their accounts of their efforts to wipe out the flat spots of the holiday season seldom reach me in time for publication during the month in which the work was done. This is less the fault of the showmen than of the dislocation of our press dates due to holiday arrangements.

This year, as usual, therefore, I had fewer outstanding efforts to consider than I have most other months. For this reason I have not only considered individual campaigns, but the general level of work sent in during the period and the consistency of effort.

With this point in mind I am awarding the December prize to **ALEC REID**, of the **Plaza (S.M.), Southfields**, who not only did a first-class job to put over "Theirs Is the Glory," but did other excellent work, some accounts of which I was unable to publish, so great was the pressure on space during the month. However, as I have considered all work sent in, whether published or not, I have built up a pretty accurate picture of the consistency or otherwise of all Company members.

Reid's campaign for "Theirs Is the Glory," which he played late, was a model of good taste and restraint. In fact, I might almost say that he receives the prize not so much for what he did as for what he left out. In other words, he avoided the obvious, kept his display down to a finely selected minimum, and staged a prologue that set the mood for the film with great economy and the maximum of effect.

Another virtue of Reid's work is that he invariably produces distinctive showmanship with a very limited budget, and in spite of difficult architectural features in his theatre. The outstanding characteristics of his work are fresh ideas and good taste, the latter being most important, since he caters for a good-class family audience.

★

AS previously announced elsewhere, Maurice Ostrer will arrange personal appearances for Premier Production artists whenever possible. Frederick Bradshaw, who will appear with Michael Rennie in the first Premier production, has started a tour of personal appearances in factories and kinemas throughout the country.

His first appearance was at the factory of Messrs. H. Gamble and Sons, shoe manufacturers, Leicester, following which he appeared on the stage of the City, Leicester. Arrangements were left in the capable hands of A. Bland, manager of the G.B. kinema. Bradshaw is making personals at many independent kinemas and hopes to meet the request of every manager who asks for him.

Behind this campaign I detect the shrewd direction of Bill Luckwell, Ostrer's director of publicity, who used to be in charge of exploitation for G.-B., under James Forsythe.

Luckwell always believed in the value of the personal appearance as a star-builder and I am sure he will make this a major part of his publicity campaigns for Premier. He knows the theatre end of the business thoroughly; and showmen will undoubtedly find him co-operative and full of mutually beneficial exploitation ideas.

★

Putting Over Porter

THE general release of Warner's "Night and Day" brings news of an enterprising exploitation for the film arranged by Warner Bros.' field men, A.B.C. supervisors and managers all over the country.

At least one house was the centre of an unprecedented event—the Savoy, Brighton, where A.B.C. supervisor Stan Mills arranged for "Night and Day" to be screened for 36 hours non-stop, the show starting at 10.30 a.m. on Boxing Day and carrying on until 10.30 p.m. on the Friday.

The campaign being put over by A. Foster, of the Forum, Ealing, would have included a night-and-day screening had he been able to secure the necessary licence extension. Without this, however, his scheme was still impressive.

One highlight was a poster tie-up with the borough electricity department with wording such as "Use electricity at off-peak periods, night and day" on 80 sites for which he pays no rental. His biggest coup of all has been to link up with the road safety campaign: 12-ft. banners across Ealing streets with slogans like "Take care on the roads, night and day."

Every "A" house of Associated British circuit in the Birmingham region had ambitious plans for vocal and instrumental competitions. Factories co-operated wholeheartedly in publicising and furnishing entrants for the Birmingham contests, with their finals in a "Night and Day" dance in the centre of the city.

Nottingham was the scene of a series of singing competitions. Prizes of £5, £4, £3 and £1 were given to the winners, chosen after a series of heats at the Carlton and a climaxing "Night and Day" ball was held on January 3 at the Victoria Ballroom.

Less Conventional

SIMILARLY, Glasgow favoured crooning contests for which cash and complimentary-ticket prizes were awarded. The Locarno dance salon has helped here handsomely.

The Princess, Blackpool, is one kinema which sent

Renters' Co-operation

A. J. Brown, of the Empire, Cardiff, arranged the above display for G.F.D.'s THE KILLERS, using renters' suggestions, and a little ingenuity in lay-out, to produce a lively effect. Below: When putting over Butcher's SEND FOR PAUL TEMPLE, John E. Lake, of the Savoy, Luton, received the co-operation of the producer, who lent him an actual set model. This he used with striking effect in the window display depicted. The window was in a prominent position in the town

PEOPLE
KINE SERVICE SECTION

Movietone's Farewell Dinner to Leslie Mitchell—Progress by Assistants

At a dinner party last week, British Movietone News bade farewell to LESLIE MITCHELL, ace commentator, who has joined the Korda organisation.

The party was informal and the speeches reflected a holiday spirit, for banter and quip were the order of the day.

Gerald Sanger, editor of British Movietone News, in proposing the toast of the guest of honour, regretted the absence of Otto Bolle, who was out of Town, and of Sir Gordon Craig, who was indisposed. For the last six or seven years, Leslie Mitchell had been far and away the best commentator of newsreels in this country.

Mr. Sanger explained how the importance of the commentator had grown. "Ten years ago," said Mr. Sanger, "commentary was used to save footage and was a necessary evil." Movietone in those days employed a variety of commentators—specialists in certain subjects. Now, of course, the one commentator was used for all the subjects of the reel. Mr. Sanger then paid tribute to the team which, he generously said, had made Movietone's editorial quality what it was to-day—Leslie Mitchell, Tommy Scales, Cecil Burge, commentary writer, Sid Wiggins, cutter, and Pat Sunderland, sound recorder.

T. F. Scales seconded the toast, and recalled the days when he had to be producer, cameraman and commentator all at the same time. He paid a big tribute to Leslie Mitchell, and said that it was at Mitchell's suggestion that Lionel Gamlin came as second commentator. Gamlin, who has succeeded Mitchell, had already proved himself.

J. F. Pattinson, sales director, and C. G. Burge, commentary writer, also paid tribute to Mr. Mitchell and extended a warm welcome to Gamlin.

Leslie Mitchell, in his reply, said he had never been more fortunate than in the material with which he had had to work at Movietone. "Surely," he added, "there is no similar organisation with such a grand bunch of people."

Lionel Gamlin, Mitchell's successor, was also called upon to speak. He said that it would not be easy for him to follow Mitchell, for the standard set was extremely high.

☆

The licence of the Scala, Runcorn, has been transferred from JOHN DARLINGTON to JACK CAMPBELL. Campbell is a member of our Company of Showmen and was formerly manager of the Odeon, Bury, and of the Odeon theatre restaurant and ballroom, Accrington, and was for some time on the staff of Raymond Stross.

The Scala is owned by the Cheshire County Cinemas, Ltd., of which "Bob" Godfrey, son of the late Hamilton Godfrey, and prominent member of the North Western branch of the C.E.A., is managing director.

☆

Chief Steward of the Knightsbridge Kennel Association at the group's successful show at the Lime Grove Baths, Shepherd's Bush, was TEDDY FORMBY, assistant manager of the Odeon, Park Royal, and brother of George. This recently formed Association numbers many theatrical and film personalities among its members.

☆

Because he is less than 4 ft. in height and 4 stone in weight, a page-boy at the Odeon, Hanley, Stoke-on-Trent, who is almost 18 years of age, has been exempted from military service.

The boy, IVOR JONES, of 55, Portland Street, Cobridge, who is believed to be the smallest page-boy in the Industry.

☆

ANTHONY HINDS, 24-year-old son of William Hammer, Chairman of Exclusive Films, has recently returned from overseas where he has been serving with the R.A.F. After four years in the Services he now joins the Board of Exclusive and is already very busy on the production side supervising "Death in High Heels" and "River Patrol," the first subjects of Exclusive's new production programme.

☆

Organist FRANK OLSEN has returned to Glasgow Gaumont-British kinemas after six years in the Forces, with a first performance at the New Cinerama. Frank's entertainments job, following three years in the R.A., gave him the chance of presenting Anna Neagle, Cedric Hardwicke, Rex Harrison, and Noel Coward at Army shows. His boogie-woogie style, specially popular during a spell with the American Army, has brought him several offers to go to the States.

☆

H. G. YOUNG, who has recently returned from the Royal Navy, where he had been operating for most of the war in "E-Boat Alley" as first lieutenant to the senior officer the First Corvette Division, has now taken over Odeon, Cosham, from F. S. WEBB. Previous to the war, Young opened the Odeon, North Watford, was transferred to the South Coast, where he left to go back to sea. Webb has been transferred to the Odeon, Southsea.

☆

JOHN KETLEY, who, before the war, was on the projection room staff at Rhyl Odeon, has been appointed manager with Odeon and is at present receiving manageral training at the Crewe Odeon. Ketley served throughout the war and rose to the rank of captain, serving as officer-in-charge of administration for E.N.S.A. in Cairo and Bombay for over three years. His home is at Rhyl.

☆

Assistant manager H. A. PROBIN left the Odeon, Crewe, to take up a position in a similar capacity at Odeon, Chadwell Heath, Essex, on December 30. Probin was new to the business when demobilised just over a year ago after serving eight years in the Royal Air Force.

☆

R. BRUCE GRICE, who was in the photographic section of the R.A.F., has, for the first year of publication of the *Illustrated Hornchurch Chronicle*, conducted as "Screen Reporter," the paper's film features, "Fanfare" and "Pin-up" series, is to continue in this capacity as film editor for the *Chronicle*, and any future publication this company may produce.

☆

We offer our sympathy to Coun. F. G. W. CHAMBERLAIN, chairman of the Bristol branch of the C.E.A., on the death of his father, W. Chamberlain. Though he had retired from the business for some years, he was at one time proprietor of the old Magnet in Newfoundland Road, St. Paul's, Bristol, which he took over in the 1920's. While he was engaged in the business he took a keen interest in the work of the C.E.A., and was a regular attender at the meetings of the branch. For some time he served as a member of the executive committee.

☆

ARTHUR ALEXANDER has completed his training at the Plaza, Worthing, under the guidance of G. E. Evans, and has been appointed assistant manager at the Luxor, Eastbourne. While in charge at Worthing during Mr. Evans' summer vacation, Alexander contrived a capital foyer display of old Gaiety girls in connection with the film "Gaiety George," which induced much interest.

☆

On the resignation of H. P. MILLIKEN, who has been manager of the Wimbledon Odeon since the end of 1943, C. DOWNTON has assumed control of the hall. Originally in the theatrical business for many years, he entered the film Trade in 1940 and became manager of the Kingston-on-Thames Odeon in that year, a post he held until April last when, on the return of staff from the Services, he became mobile manager at Surbiton for a while.

☆

With the disposal of the King's Hall, Wimbledon, to V. W. Beecham, it is understood that VINCENT J. H. WAREING has relinquished all his theatre interests and intends to retire from the exhibiting business. Besides holding managerial appointments at Chelsea, Chingford, Hayes, Merton, Wimbledon and Brockley in his early days, he was for a while the contributor of a film feature to the suburban Press and a contributor to the KINE. WEEKLY. In the spring of 1941 he leased the Picardy, Harlesden, which he popularised with remarkable showmanship. Later, he acquired theatres in Dept-ford, Bow, Greenwich and elsewhere and at one time had a flourishing small circuit. Knowing Wareing as we do, we venture to question whether he will be content to remain out of exhibiting for long.

W. Carruthers, J.P., of 20th-Fox presenting a £40 cheque for showmanship in connection with THE HOUSE ON 92nd STREET, to Walter Hinks, supervisor, Glasgow and West of Scotland Cinemas

☆

Beecham has appointed T. H. RODDAN manager of the King's Hall, Wimbledon. For 25 years a projectionist, chiefly in the Liverpool area, Roddan joined Beecham at the Everyman Theatre, Hampstead, and, when that hall changed hands, went to the Curzon, Mayfair, on its reopening last February.

☆

FRANK L. LAW, who was appointed manager of the Croydon Odeon some weeks ago, has been in the entertainment business more than 30 years, having started in pantomime at the tender age of six years. He started in theatre organisation at the foot of the ladder as a member of the uniformed staff in leading West End kinemas, gained operating and stage presentation experience at Upton Park, studied publicity with a firm of specialists and then held assistant manager posts at New Cross, King's Cross, Leyton, Tooting, Mile End, Southampton, Ealing, and the Elephant and Castle. He attained full managerial rank at Tankerton in 1936 and took control of the Balham Picture House towards the end of the same year. He left A.B.C. to join Paramount with whom he served at Brixton, Old Kent Road and Birmingham. In July, 1940, he joined the R.A.F. (although son of a sea captain), but managed to maintain unofficial contact with the film business both at home and on the continent. On discharge he was, for eight months a mobile manager at Old Kent Road, Camberwell, and Dalston before receiving his latest appointment.

LONDON TRADE SHOWS
KINE SERVICE SECTION

Films to be Trade Shown Between Thurs., Jan. 9 and Wed., Jan. 15

Thursday

Splitface *(RKO-Radio)*

Studio One. 10.30 a.m.
Cast: Morgan Conway, Anne Jeffreys, Mike Mazurki, Jane Greer. **Director:** William Berke.

Dick Tracy, popular cartoon-strip character, is introduced to the screen in this picture, described as an exciting mystery drama.

Tracy, a detective, played by Morgan Conway, experiences a series of action-full adventures in his hunt for a murderous criminal. Anne Jeffreys has the leading feminine rôle as Dick Tracy's girl-friend, and Jane Greer appears as the daughter of a night-club proprietor involved in the brutal murders.

Meet Me at Dawn *(20th Century-Fox)*

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: William Eythe, Hazel Court, Stanley Holloway, Basil Sydney, Margaret Rutherford, George Thorpe. **Director:** Thornton Freeland.

Described as a comedy of romance and adventure, this Marcel Hellman Excelsior production concerns a gay professional duellist who will fight anybody for money.

He picks a quarrel with one Philip Renault, a senator, and accuses him of molesting a girl. A duel challenge follows. It transpires that the girl is the daughter of a newspaper proprietor —a bitter enemy of the senator—and an intriguing situation arises which ends with the duellist having a duel with the father of the girl.

Friday

Melody Maker *(RKO-Radio)*

Studio One. 10.30 a.m.
Cast: Glenn Vernon, Marcy McGuire, Felix Bressart, Anne Jeffreys. **Director:** William Berke.

A romantic comedy with music, "Melody Maker" is based on the adventures of a *Collier's Magazine* character, Ding Dong Williams, a lively young clarinet player.

Its theme is the awkward situation a Hollywood studio musical director finds himself when he hires this clarinet player to write a number for a film, only to discover that the young man cannot write a note of music.

The rôle of Ding Dong Williams is played by Glenn Vernon, with Felix Bressart as the musical director, and Marcy McGuire as his secretary who is responsible for getting the hero his composing job.

Monday

Vacation in Reno *(RKO-Radio)*

Tatler, Charing Cross Road. 10.30 a.m.
Cast: Jack Haley, Anne Jeffreys, Wally Brown, Iris Adrian. **Director:** Leslie Goodwins.

In this high-speed farce, comedian Jack Haley has the rôle of a simple-minded treasure-hunter whose holiday in Reno, Nevada, is misunderstood by his wife, who thinks he has gone there to seek a divorce.

Anne Jeffreys, as the wife, finds that he has fallen foul of a pair of bank robbers and their feminine accomplice. Complications pile up in rapid succession and are climaxed by a chase by jeep across the desert

Queen Victoria *(Renown)*

G.-B. Large Theatre. 2.30 p.m.
Cast: Anna Neagle, Anton Walbrook, H. B. Warner, C. Aubrey Smith, Felix Aylmer, Walter Rilla. **Director:** Herbert Wilcox.

This revival of Herbert Wilcox's historical spectacle retains its quota ticket.

Some of the most important events in British history are recalled in the story, which concerns the love story of the Queen and Prince Albert.

Many sequences of the film are in Technicolor.

Tuesday

Song of the South *(RKO-Radio)*

Tatler, Charing Cross Road. 10.30 a.m.
Cast: James Baskett, Bobby Driscoll, Luana Patten, Ruth Warrick. **Directors:** Wilfred Jackson and Harve Foster.

Walt Disney's first full-length feature combining "live" action with cartoon characters is a romantic musical drama in Technicolor based on the Uncle Remus fables by Joel Chandler Harris.

The human story revolves around a little boy, made unhappy by family differences, who meets Uncle Remus, an old negro. The tales, with a moral, told to the boy by Uncle Remus to make him happy merge the human drama into cartoon sequences featuring Brer Rabbit in his adventures while evading the cunning traps laid for him by Brer Fox and Brer Bear.

The House of Tao Ling *(20th Century-Fox)*

Private Theatre. 10 30 a.m. and 2.30 p.m.
Cast: Kent Taylor, Dona Drake, Tala Birrell, Leonard Strong. **Director:** James Tinling.

The plot of this Sol Wurtzel production concerns a wealthy shipping owner who, in order to find out which of his relatives is the most worthy, causes them to be given coins with instructions that they should meet at the house of his friend, Tao Ling, in ten years' time.

There they are put through their paces, the various characters exhibiting their faults, avarice, jealousy and hatred.

Gallant Journey *(Columbia)*

Studio One. 10.45 a.m.
Cast: Glenn Ford, Janet Blair, Charles Ruggles. **Director:** William A. Wellman.

A simple, dramatic story about one of the first men to fly—John J. Montgomery—this biographical picture is said to combine a love interest with exciting adventure.

Ford plays the Montgomery rôle—the man who first soared 600 ft. in a glider—and Janet Blair is seen as the girl who supported him in the face of derision and opposition and eventually married him. Scenes of early flying experiments are said to be faithfully presented.

Oliver Twist *(Renown)*

G.-B. Large Theatre. 2.30 p.m.
Cast: Dickie Moore, William Boyd, Irving Pichel, Doris Lloyd. **Director:** William Cowen.

This adaptation of the Charles Dickens' classic is being reissued in response to persistent public demand.

Dickie Moore is said to give a fine performance as Oliver, the orphan, whose early life in a workhouse, his experiences as an undertaker's apprentice and his adventures as an unwilling member of a gang of thieves form the basis of the film's plot. The picture was produced on a large scale and introduces full measures of drama, suspense and thrills.

GALLANT JOURNEY, a story of the early days of flight, teaming Glenn Ford with Janet Blair, opens Columbia's new group of Trade screenings at Studio One on January 14, at 10.45 a.m.

Wednesday

Blackie and the Law *(Columbia)*

Studio One. 10.45 a.m.
Cast: Chester Morris, Trudy Marshall, Constance Dowling, Richard Lane. **Director:** D. Ross Lederman.

A full-blooded mystery-thriller, this picture presents Chester Morris in a story of a double killing and a detective's efforts to discover the criminal.

Two steps ahead of the police, the detective is led into many incidents which culminate with a surprise finish.

The Lion Man *(Renown)*

G.-B. Large Theatre. 2.30 p.m.
Cast: Jon Hall, Kathleen Burke, Richard Carlyle, Ted Adams. **Director:** John McCarthy.

A new picture, adapted from the intriguing Edgar Rice Burrough's adventure, "The Lion Man," is one of the highlights of Renown's 1947 line-up. The story, it is said, has been brought to the screen with all the spectacular action that has popularised the author's Tarzan stories.

Jon Hall has the rôle of El Lion, ruler of an army of lions and sworn enemy of all desert outlaws. He is partnered by Kathleen Burke.

"Upon Reflection"

With "The Lion Man," Renown is screening a new British quota feature, "Upon Reflection," directed by A. Stanley Williams, which reveals many secrets of the glass industry.

TITLE CHANGES

A new title, "I Walk Alone," has been selected by Hal Wallis Productions for the picture which was tentatively titled "Deadlock" for Paramount release. The film is in production, with Lizabeth Scott, Burt Lancaster, Kirk Douglas, Kristina Miller, Wendell Corey, and George Rigaud in leading rôles.

"Smash Up"

Walter Wanger's latest production for Universal-International, previously known as "Smash-Up," is to go out on general release as "A Woman Destroyed." Susan Hayward, Lee Bowman, Eddie Albert and Marsha Hunt have the leading rôles in this G.F.D. picture.

SELZNICK'S "DUEL" OPENS IN HOLLYWOOD

Forerunner of New Company's Line-up

ALL the leading performances in David O. Selznick's "Duel in the Sun" are Academy Award contenders, according to a critic who was present at the film's Hollywood premiere on New Year's Eve. The film is the first picture to be handled by the recently formed Selznick Releasing Organisation, which is assembling a powerful line-up of product for release on the world's markets.

The screenplay of "Duel in the Sun" was written personally by Selznick from an adaptation by Oliver H. P. Garrett of the Niven Busch novel. It took nearly 18 months to film this elaborate Technicolor love story played against a background of Texas in the nineteenth century.

Jennifer Jones, Gregory Peck, Joseph Cotten, Lionel Barrymore, Herbert Marshall, Lillian Gish, Walter Huston, Charles Bickford, Harry Carey, Otto Kruger, Joan Tetzel, Scott McKay, Sidney Blackmer, Tilly Losch and Butterfly McQueen head the unusually strong cast which numbers at least 6,000 extras.

Large-scale Operations

Two major location trips were made for the authentic backgrounds. This entailed elaborate transport plans and big-scale engineering operations.

Meanwhile, Alfred Hitchcock is well advanced with his plans for supplying S.R.O. with high budget pictures. His "Paradine Case," adapted from the novel by Robert Hitchens, is well up to shooting schedule.

Selznick is speeding up his production programme and is planning to co-star two of the top players in "Duel in the Sun," Jennifer Jones and Joseph Cotten, in "Portrait of Jenny," from the novel by Robert Nathan. Shooting will start February 1, with David Hempstead making his debut as a Selznick producer, and William Dieterle directing.

Another early starter will be "Look Homeward, Angel."

British operations of Selznick Releasing Organisation are under the direction of William Erbb.

"Meet Me at Dawn" for Odeon Circuit

"Meet Me at Dawn," Marcel Hellman's Excelsior production, which is to have a world-wide distribution through 20th Century-Fox, starts a West End pre-release run at the Odeon, Leicester Square, to-day (Thursday).

A comedy of romance and adventure, the film stars William Eythe and introduces a new British star in Hazel Court, of the J. Arthur Rank organisation. Heading the supporting cast are Stanley Holloway, Basil Sydney, Margaret Rutherford, George Thorpe, and Irene Browne.

The central character of the film is a professional duellist, who becomes involved in a Parisian scandal.

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A Young Films Department in a leading Advertising Agency wants a man like this—under 35, with five years or more in the films business to his credit, understanding film-making from treatment to Trade show, having ideas and knowing both what he wants and how to get it; the job he is wanted for is building up the Agency's Film Publicity Department; not a very high-ranking job yet, but the right man with the right sort of enterprise and hard work can make it one.—Apply, V., Box 929, Kinematograph Weekly.

WANTED, Chief Operator for Plaza Cinema, Flint (Grade 4 wages).—Apply in writing, stating age and experience, with references, to Flint Enterprise Cinema, Ltd., Plaza Cinema, Queensferry, nr. Chester.

OPERATOR, with full tool kit and able to undertake running repairs and for relief work; also Second Operators required, for Wiltshire area.—Apply in first instance by letter, to Supervisor, Vista Cinema, Westbury, Wilts.

SECOND Operator required for the Coronation Cinema, 94, High Road, New Southgate; experienced man only; no Sundays.—Apply, The Manager.

WANTED, experienced Secretary, for circuit.—Write, stating age, experience, etc., and enclose references, to F. A. Beckett, Barclays Bank Chambers, Pewsey, Wilts.

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16-MM.—Owner of latest type B. and H. equipment and car, with comprehensive knowledge of maintenance, presentation, etc., seeks position; use of equipment and transport optional; accept sub-contracts or consider partnership.—W., Box 930, Kinematograph Weekly.

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YOUNG Man, age 21, single, willing to go anywhere, seeks employment as Trainee Manager; experience in handling staff.—Write, P., Box 923, Kinematograph Weekly.

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Tenders are invited for the use of the Children's Cinema, Marine Terrace, Margate, for the Season 1947 (Easter to 25th October), upon the following brief conditions, further particulars whereof can be obtained from the Entertainments Manager, Winter Gardens, Margate :—

(a) Only non-inflammable films to be used.
(b) Exhibitions to be of not less than one hour's duration.
(c) Admission fees not to exceed 1/- for adults and 6d. for children, and
(d) Weekly or period programmes not to be repeated during any period of three weeks.

The Cinema has 240 seats and Tenderers will be responsible for maintenance and all outgoings.

Tenders, in sealed envelopes endorsed "Children's Cinema," should be received by the Entertainments Manager by the 25th January, 1947.

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SEATING REPLACEMENTS REPAIRS

Continued from page 38

NEWCASTLE.

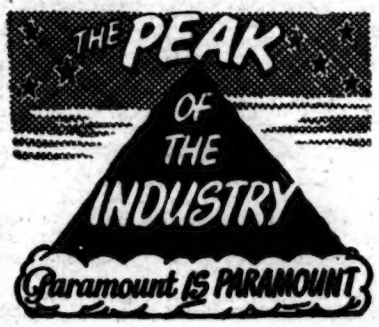
Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
Tues., Jan. 14	10.30 a.m.	Essoldo	Love Laughs at Andy Hardy	M-G-M	Mickey Rooney	—
,, ,, 14	10.30 a.m.	Queen's	Melody Maker	RKO-Radio	Glenn Vernon	—
,, ,, 14	10.45 a.m. & 3 p.m.	Own Theatre	Margie	20th Century-Fox	Jeanne Crain	—
Wed., ,, 15	10.15 a.m.	Haymarket	That Way With Women	Warner	Sydney Greenstreet	—
,, ,, 15	10 a.m.	Stoll	Les Enfants du Paradis	British Lion	———	—
Thur., ,, 16	10.30 a.m.	Haymarket	Splitface	RKO-Radio	Morgan Conway	—
,, ,, 16	10.15 a.m.	Grainger	The Secret Heart	M-G-M	Claudette Colbert	—
Fri., ,, 17	10.45 a.m. & 3 p.m.	Haymarket	The Time, The Place and the Girl	Warner	Dennis Morgan	—
		Own Theatre	The Late George Apley	20th Century-Fox	Ronald Colman	—

NOTTINGHAM.

Tues., Jan. 14	10.45 a.m.	Carlton	Love Laughs at Andy Hardy	M-G-M	Mickey Rooney	—
,, ,, 14	10.30 a.m.	Scala	A Game of Death	RKO-Radio	John Loder	—
Wed., ,, 14	10.45 a.m.	Elite	The Time, The Place and the Girl	Warner	Dennis Morgan	—
Thur., ,, 15	10.30 a.m.	Scala	Melody Maker	RKO-Radio	Glenn Vernon	—
Fri., ,, 16	10.45 a.m.	Elite	That Way With Women	Warner	Sydney Greenstreet	—
,, ,, 17	10.30 a.m.	Carlton	Splitface	RKO-Radio	Morgan Conway	—

SHEFFIELD.

Tues., Jan. 14	10.30 a.m.	Cinema House	Splitface	RKO-Radio	Morgan Conway	—
Wed., ,, 14	10.30 a.m.	Hippodrome	Cloak and Dagger	Warner	Gary Cooper	—
Thur., ,, 15	10.30 a.m.	Cinema House	Melody Maker	RKO-Radio	Glenn Vernon	—
Fri., ,, 16	10.45 a.m.	Cinema House	The Great Failure	Film Traders	———	—
,, ,, 17	10.30 a.m.	Gaumont	A Game of Death	RKO-Radio	John Loder	—
,, ,, 17	10.30 a.m.	Union Street	Meet Me at Dawn	20th Century-Fox	William Eythe	—
,, ,, 17	10.30 a.m.	Hippodrome	That Way With Women	Warner	Sydney Greenstreet	—
,, ,, 17	10.30 a.m.	Cinema House	The Secret Heart	M-G-M	Claudette Colbert	—



LONDON AND PROVINCIAL TRADE SCREENINGS

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
LONDON.						
Thur., Jan. 9	10.30 a.m.	Studio One ...	Splitface	RKO-Radio ...	Morgan Conway ...	—
,, ,, 9	10.30 a.m. & 2.30 p.m.	Century	Meet Me at Dawn ; Fortune Hunters	20th Century-Fox	William Eythe ...	—
Fri., ,, 10	10.30 a.m.	Studio One ...	Melody Maker	RKO-Radio ...	Glenn Vernon ...	—
,, ,, 10	10.30 a.m.	Private Theatre...	This Modern Age No. 5 ; Thoroughbreds for the World.	G.F.D.	———	—
Mon., ,, 13	10.30 a.m.	Tatler	Vacation in Reno	RKO-Radio ...	Jack Haley	—
,, ,, 13	2.30 p.m.	G.B. Theatre ...	Queen Victoria	Renown	———	—
Tues,. ,, 14	2.30 p.m.	G.B. Theatre ...	Oliver Twist	Renown	———	—
,, ,, 14	10.30 a.m.	Tatler	Song of the South	RKO-Radio ...	James Baskett	—
,, ,, 14	10.45 a.m.	Studio One ...	Gallant Journey ; Screen Snapshots No. 148	Columbia	Glenn Ford	U
,, ,, 14	10.30 a.m. & 2.30 p.m.	Century	The House of Tao Ling	20th Century-Fox	———	—
Wed., ,, 15	2.30 p.m.	G.B. Theatre ...	The Lion Man ; Upon Reflection	Renown	———	—
,, ,, 15	10.45 a.m.	Studio One ...	Blackie and the Law ; Pixie Panic	Columbia	Chester Morris ...	—
Thur., ,, 16	2.30 p.m.	G.B. Theatre ...	It's a Grand Old World	Renown	———	—
,, ,, 16	10.45 a m.	Studio One ...	Secret of the Whistler ; Hot Footlights	Columbia	Richard Dix	—
BELFAST.						
Fri., Jan. 17	10.45 a.m.	Classic	Great Expectations	G.F.D.	John Mills	A
BIRMINGHAM.						
Tues., Jan. 14	10.30 a.m.	Futurist ...	Melody Maker	RKO-Radio ...	Glenn Vernon	—
,, ,, 14	10.30 a.m.	Scala	That Way With Women	Warner	Sydney Greenstreet	—
Wed., ,, 15	10.30 a.m.	Scala	Splitface	RKO-Radio ...	Morgan Conway ...	—
,, ,, 15	10 a.m.	Futurist	Les Enfants du Paradis	British Lion ...	———	—
Thur., ,, 16	10.30 a.m.	Futurist ...	Meet Me at Dawn	20th Century-Fox	William Eythe ...	—
,, ,, 16	10.30 a.m.	Scala	The Secret Heart	M-G-M	Claudette Colbert ...	—
Fri., ,, 17	10.30 a.m.	Futurist ...	Song of the South	RKO-Radio ...	James Baskett ...	U
,, ,, 17	10.15 a.m.	Scala	The Razor's Edge	20th Century-Fox	Tyrone Power ...	A
CARDIFF.						
Tues., Jan. 14	10.45 a.m.	Olympia	Love Laughs at Andy Hardy ...	M-G-M	Mickey Rooney ...	—
,, ,, 14	10.30 a.m.	Empire ...	Splitface	RKO-Radio ...	Morgan Conway ...	—
,, ,, 14	10.45 a.m.	Odeon	Meet Me at Dawn	20th Century-Fox	William Eythe ...	—
,, ,, 14	10.45 a.m.	Park Hall ...	Behold Beatrice ; It's a Dogs Life	Exclusive	———	—
Wed., ,, 15	10.30 a.m.	Olympia	Melody Maker	RKO-Radio ...	Glenn Vernon... ...	—
Fri., ,, 17	10.45 a.m.	Odeon	The Late George Apley	20th Century-Fox	Ronald Colman ...	—
,, ,, 17	10.30 a.m.	Olympia	That Way With Women	Warner	Sydney Greenstreet ...	—
,, ,, 17	10.45 a.m.	Empire	Hungry Hill	G.F.D.	Margaret Lockwood ...	—
GLASGOW.						
Mon., Jan. 13	10.45 a.m.	Regal	The Secret Heart	M-G-M	Claudette Colbert ...	—
Tues., ,, 14	10.30 a.m.	Picture House ...	Splitface	RKO-Radio ...	Morgan Conway ...	—
,, ,, 14	11 a.m. & 2.30 p.m.	Own	The Late George Apley	20th Century-Fox	Ronald Colman ...	—
,, ,, 14	10.30 a.m.	Regal	Cloak and Dagger	Warner	Gary Cooper	—
,, ,, 14	10 a.m.	Cosmo	Les Enfants du Paradis	British Lion ...	———	—
Wed., ,, 15	10.30 a.m.	La Scala ...	Melody Maker	RKO-Radio ...	Glenn Vernon... ...	—
,, ,, 15	11 a.m.	Green's	Seven Sinners (Reissue)	International ...	———	—
Thur., ,, 16	10.45 a.m.	Cosmo	Margie	20th Century-Fox	Jeanne Crain ...	—
Fri., ,, 17	10.45 a.m.	La Scala ...	Demobbed (Reissue)	Butchers	———	—
,, ,, 17	10.30 a.m.	Regal	That Way With Women	Warner	Sydney Greenstreet ...	—
,, ,, 17	10.45 a.m.	Picture House ...	Hungry Hill	G.F.D.	Margaret Lockwood ...	—
LEEDS.						
Tues., Jan. 14	10.45 a.m.	Tower	Three Silent Men (Reissue) ...	Butchers	Patricia Roc	—
,, ,, 14	10.30 a.m.	Tatler	Melody Maker	RKO-Radio ...	Glenn Vernon ...	—
,, ,, 14	10.30 a.m.	Ritz	That Way With Women ...	Warner	Sydney Greenstreet ...	—
Wed., ,, 15	10.30 a.m.	Scala	A Game of Death	RKO-Radio ...	John Loder	—
,, ,, 15	10.30 a.m.	Tower	Meet Me at Dawn	20th Century-Fox	William Eythe ...	—
,, ,, 15	10.15 a.m.	Tatler	Mysterious Mr. Nicholson ...	Ambassador ...	Anthony Hulme ...	—
Thur.. ,, 16	10.30 a.m.	Ritz	The Secret Heart	M-G-M	Claudette Colbert ...	—
Fri., ,, 17	10.30 a.m.	Ritz	The Time, The Place and the Girl	Warner	Dennis Morgan ...	—
,, ,, 17	10.45 a.m.	Scala	Hungry Hill	G.F.D.	Margaret Lockwood ...	—
LIVERPOOL.						
Tues., Jan. 14	10.30 a.m	Futurist	Splitface	RKO-Radio ...	Morgan Conway ...	—
,, ,, 14	10.15 a.m.	La Scala ...	The Razor's Edge	20th Century-Fox	Tyrone Power ...	A
,, ,, 14	10.30 a.m.	Forum	The Time, The Place and the Girl	Warner	Dennis Morgan ...	—
,, ,, 14	10 a.m.	Palais de Luxe ...	Les Enfants du Paradis	British Lion ...	———	—
Wed., ,, 15	10.30 a.m.	Forum	Melody Maker	RKO-Radio ...	Glenn Vernon... ...	—
,, ,, 15	11 a.m.	Own	The Late George Apley	20th Century-Fox	Ronald Colman ...	—
Thur., ,, 16	10.30 a.m.	Forum	That Way With Women	Warner	Sydney Greenstreet ...	—
,, ,, 16	11 a.m.	Scala	Mysterious Mr. Nicholson ...	Ambassador ...	———	U
Fri., ,, 17	10.30 a.m.	Forum	Song of the South	RKO-Radio ...	James Baskett ...	—
,, ,, 17	11 a.m.	Own	Margie	20th Century-Fox	Jeanne Crain ...	—
,, ,, 17	10.30 a.m.	Trocadero ...	Hungry Hill	G.F.D.	Margaret Lockwood ...	—
MANCHESTER.						
Tues., Jan. 14	10.30 a.m.	Deansgate ...	Melody Maker	RKO-Radio ...	Glenn Vernon ...	—
,, ,, 14	10.45 a.m.	Gaiety	The Late George Apley	20th Century-Fox	Ronald Colman ...	—
,, ,, 14	10.45 a.m. & 2.15 p.m.	Private	That Way With Women	Warner	Sydney Greenstreet ...	—
,, ,, 14	11 a.m.	Theatre Royal ...	Mysterious Mr. Nicholson ...	Ambassador ...	Anthony Hulme ...	—
Wed., ,, 15	10.30 a.m	Gaiety	Splitface	RKO-Radio ...	Morgan Conway ...	A
,, ,, 15	2.15 p.m.	Regal	The Razor's Edge	20th Century-Fox	Tyrone Power ...	—
,, ,, 15	10.30 a.m.	Deansgate ...	The Great Northern Mystery ...	G.F.D.	———	—
,, ,, 15	10.45 a.m.	Market St. P.H....	The Secret Heart	M-G-M	Claudette Colbert ...	—
Thur., ,, 16	10.45 a.m.	Gaiety	Margie	20th Century-Fox	Jeanne Crain ...	—
Fri., ,, 17	10.45 a.m.	Gaumont... ...	Hungry Hill	G.F.D.	Margaret Lockwood ...	—
,, ,, 17	10.30 a.m.	Deansgate ...	The Great Failure	Film Traders ...	———	—

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